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LITERATURE.

Dante, and his Early Biographers. By Edward Moore, D.D. (Longmans.)

IN this interesting volume Dr. Moore gives us the substance of three lectures delivered by him as Barlow Lectures on Dante last year in University College, London.

The subject is one that has been comparatively neglected in this country, though much has been written upon it both in Italy and in Germany. Dr. Moore acknowledges his indebtedness to previous writers, especially Italian; but in spite of the modest disclaimer in his preface, he may be credited with a certain measure of originality for his work—if not in respect of the matter itself, at any rate as regards his method of dealing with it.

The first question discussed is that of the relative value of the two lives attributed to Boccaccio, commonly known as the *Vita* and the *Compendio*. Dr. Moore, in agreement with the majority of Italian and German critics, unhesitatingly condemns the latter as spurious, supporting his opinion with arguments based upon internal evidence which appear to us conclusive. It is inconceivable, for example, that Boccaccio should have so stultified himself as to make the statement which appears in the *Compendio* with regard to Dante's relations at Lucca with the young girl "whom he names Pargoletta," this being an evident perversion, wilful or otherwise, of a well-known passage in the *Purgatorio*.

Dr. Moore is at some pains to vindicate the memory of Gemma Donati from the attacks made upon it by the biographers of Dante. The author of the *Compendio*, whoever he may have been,* *à propos* of Dante's marriage to the unfortunate Gemma, taking his cue from Boccaccio, launches out into a tremendous tirade against marriage and married life—"the companionship of a wife," he declares, "as they affirm who have experienced it, brings nothing but constant anxiety and unremitting strife"—and he then proceeds to draw a satirical picture of Dante interrupted in the midst of his sublime speculations by questions as to the children's clothes and the payment of the nurses' wages!

Boccaccio himself, with a bitterness almost worthy of the author of the *Quinze Joyes de Mariage*, gives a melancholy representation

of the consequences of marriage to a man of Dante's disposition:

"Egli, usato di vegghiare ne' santi studi, quante volte a grado gli era, cogl' imperadori, co' re e con qualunque altri altissimi principi ragionava, disputava co' filosofi, e co' piacevolissimi poeti si diletta, e le altrui angosce ascoltando, mitiga le sue. Ora, quando alla nuova donna piace, è con costoro, e quel tempo ch'ella vuole, tolto da così celebre compagnia, gli conviene li femminili ragionamenti ascoltare . . . Egli, usato liberamente di ridere, di piangere, di cantare o di sospirare, secondochè le passioni dolci o amare il pungevano; ora egli non osa, o gli conviene non che delle maggiori cose, ma d'ogni picciolo sospiro rendere alla donna ragione, mostrando che'l mosse, donde venne e dove andò . . . Oh fatica inestimabile avere con così sospettoso animale a vivere, a conversare, ed ultimamente ad invecchiare o a morire!"

Oh! unutterable weariness indeed to pass one's life with a "domesticated recording angel" of this description!

Unhappily for Gemma Donati, this flight of Boccaccio's fancy was accepted as depicting the actual state of her relations with Dante, and she has been branded in consequence as a shrew and a second Xanthippe. In vain Boccaccio has added at the end of it all—"Certo io non affermo queste cose a Dante essere addivenute; chè non lo so," and declared that he only stated what he supposed must have been the case, because Dante, once parted from his wife, took care never to come near her again. There can be hardly a doubt that Gemma's memory has suffered undeservedly. As a matter of fact, there is no positive evidence whatever to show that Dante was unhappy in his marriage. The most that can be said, in addition to Boccaccio's innuendo, is that Dante himself seems to avoid any reference to his married life, and speaks somewhat contemptuously of woman in general in one or two passages in his writings. If there was any domestic reason for the estrangement hinted at by Boccaccio, we may well believe that the fault was not on one side only. Dante, doubtless, like many another man of genius, was "gey ill to live wi'"—"omnibus hoc vitium cantoribus atque poetis!"

Unlike many modern critics, Dr. Moore shows a disposition to do Boccaccio the justice of believing that he at any rate sometimes speaks the truth; and he argues, as Witte did before him, that we are no more justified in rejecting the whole of the *Vita* because it contains certain palpable fictions, than we are entitled to discredit Livy's account of the Second Punic War because of the fables he has admitted into other portions of his history. It is not easy, for instance, to see on what grounds the statement, for which Boccaccio is the sole authority—that Dante's Beatrice was Beatrice Portinari, afterwards the wife of Simone Bardi (elegantly described by a recent German critic as, "die Frau Bardi, geb. Portinari")—is to be disbelieved, as it is by those who maintain that the Beatrice of the "Vita Nuova" and of the "Divina Commedia" was a mere creature of Dante's imagination, a personification of theology, and nothing more.* Boccaccio would have hardly had

the temerity to make such a statement publicly in Florence within fifty years of Dante's death, at the risk of immediate contradiction from one or other of the families concerned, if it was a pure invention of his own.

With regard to Boccaccio's story about the accidental loss and recovery of certain portions of the "Divina Commedia" (a story there is no *prima facie* ground for rejecting so far as the actual facts are concerned) which he explains to be due to Dante's habit of sending every seven or eight cantos, as they were finished, to Can Grande della Scala, to be afterwards submitted to whom he pleased, Dr. Moore throws out the ingenious suggestion that we may here have the explanation of "the singular relationships and divergencies between MSS., not only in the several *Cantiche*, but in groups or blocks of cantos in the same *Cantica*." A somewhat similar suggestion, we may remark, had already been made by Mr. Butler in the preface to his edition of the *Paradiso*.

Of the remaining four biographies, that of Filippo Villani, nephew of Giovanni Villani, the chronicler, and Boccaccio's successor as public lecturer on the "Divina Commedia" in Florence, is chiefly interesting as being the first to give a detailed account of the occasion of Dante's last illness, which supervened after an unsuccessful embassy to Venice on behalf of Guido Novello da Polenta. His ill-success was mainly owing to his great reputation, for the Venetians, fearful of being persuaded by his eloquence, refused to grant him a hearing. Dante, finding them obdurate, and being sick with fever, begged for a passage back to Ravenna by sea. But this, too, was refused. So ill as he was, he had to face the fatigues and risks of the unhealthy journey overland, and reached Ravenna only to die a few days later.

The lives by Manetti and Filelfo do not call for any especial remark here. We have already mentioned the chief point of interest in the latter. We must, however, draw attention to a curious slip Dr. Moore has made with regard to Manetti. He says that in his work we meet for the first time with the familiar anecdote about the women who pointed to Dante's crisped beard and dark colour as evidence of his having been to hell and back. As a matter of fact, the story occurs in a well-known chapter of Boccaccio's *Vita*; the only essential difference between the two accounts being that Boccaccio lays the scene in Verona, while Manetti (as quoted by Dr. Moore) lays it in Ravenna.*

The biography by Lionardo (Bruni) Aretino, which comes third in chronological order, is a work of considerable importance from several points of view. To begin with, the author's position as Secretary of State to the Florentine Republic, and his intimate acquaintance with the history of Florence (of which he wrote an account from the earliest times down to 1404), give great weight to his statements with regard to Dante's

first to start this theory:—"ego aequae Beatricem quam amasse fingitur Dantes mulierem unquam fuisse opinor ac fuit Pandora"—Beatrice was no more a real woman than was Pandora.

* The story is rightly referred to Boccaccio in a note further on in the volume.

* The theory that it was Giovanni da Serravalle, the author of the Commentary on the *Divina Commedia*, is, as Signor Macri-Leone has pointed out, obviously untenable, for his biographical notice of Dante is in direct contradiction with the *Compendio* on at least one important question of fact.

* Giovanni Filelfo, who wrote a Life of Dante in the fifteenth century, appears to have been the

political life. Moreover, he deliberately undertook the work with the intention of correcting the impression left by the perusal of Boccaccio's account of Dante. Boccaccio, he says, wrote:

"Come se l'uomo nascesse in questo mondo, solamente per ritrovarsi in quelle dieci giornate amorose [alluding of course to the *Decamerone*], nelle quali da donne innamorate, e da giovani leggiadri raccontate furono le cento Novelle; e tanto s'infiamma in queste parti d'amore, che le gravi e sustanzievoli parti della vita di Dante lascia in dietro, e trapassa con silenzio, ricordando le cose leggiere, e tacendo le gravi. Io dunque mi posi in cuore per mio spasso scriver di nuovo la vita di Dante con maggior notizia delle cose stimabili."

So carefully does Lionardo himself abstain from handling what he calls "le cose leggiere" that, with the exception of a single contemptuous reference to "l'amore di nove anni e simili leggierezze," he makes no allusion whatever to the most important episode in Dante's existence, the name of Beatrice being not even once mentioned throughout the work. On the other hand, he gives a detailed account of the Battle of Campaldino, at which he says Dante was present, and in confirmation of this statement he quotes a letter of Dante's which has not elsewhere been preserved. We are somewhat surprised to find that Dr. Moore gives no hint of the fact that considerable doubts have arisen both as to Lionardo's accuracy in this instance, and as to the genuineness of the letter he quotes.* The question is too long to discuss here. Suffice it to point out that, if Lionardo's unsupported assertion be accepted, it is hard to account for the total silence on the subject of Giovanni Villani, Boccaccio, and all the early commentators, to say nothing of the difficulty of explaining the fact that, though according to Lionardo Dante was in the forefront of the battle—"combattendo vigorosamente a cavallo nella prima schiera"—he yet totally fails to recognise Buonconte, the Ghibelline leader, when he sees him in Purgatory.

"Guarda se alcun di noi unque vedesti"

he is asked, to which he replies:

"Perchè ne' vostri visi guati
Non riconosco alcun."†

"Look if thou hast ever seen any of us." "For all that I gaze in your faces I recognise none of you."

Dr. Moore concludes his volume with a discussion of such biographical notices of Dante as occur in the early Commentaries or elsewhere, and with a chapter on the characteristics of Dante. Next to the well-known passage in Giovanni Villani's *Cronaca*, perhaps the most interesting of these minor notices is that in the Commentary written at the beginning of the fifteenth century by Giovanni da Serravalle, who was in attendance upon two English bishops at the Council of Constance in 1417. He makes the deliberate statement that Dante studied theology for some time "in Oxoniis in regno

Angliae," which, taken in connexion with a vague expression of Boccaccio's, and with such hints as may be gathered from the "Divina Commedia" itself, has given rise to somewhat wild speculations with regard to Dante's supposed travels in England. There are, however, as Dr. Moore shows, very good reasons for believing this statement to have been a pure invention on the part of Serravalle, who made it probably with the object of pleasing the two English bishops (of Bath and Wells, and of Salisbury—the latter, he it noted, an ex-chancellor of the University of Oxford) at whose instance his work was undertaken. It is highly improbable on many grounds that Dante ever visited England.

In his concluding chapter Dr. Moore gives some interesting details regarding Dante's personal characteristics and appearance. He was of middle stature, apparently, slow and dignified in his gait, with a slight stoop (at any rate in later years), and of a thoughtful and melancholy expression of countenance. His features are too well known to require description. There is some question as to the colour of his hair. Boccaccio says that, like his beard, it was "black and thick and crisp"; but Dante speaks of himself in one of his Eclogues as being fair-haired, unless the term *flavescere* which he uses be merely meant to emphasise in poetical fashion the contrast between the hair of a youth and the hoary locks ("cani capilli") of an old man. In the Bargello portrait (the attribution of which to Giotto, by the way, Dr. Moore seems, in spite of the many difficulties, to have no hesitation in accepting) the hair is invisible, owing to the close-fitting head-gear; but we may mention that in the interesting portrait prefixed to Codex 1040 in the Riccardi Library at Florence (considered by the Florentine commission of 1864 to be the most faithful and authentic in existence*) the hair, which is plainly visible over the temples, is of a decidedly dark colour, almost black in fact, while the complexion of the face is just such as Boccaccio describes it ("il colore era bruno"). It is somewhat remarkable that in none of the portraits is Dante depicted with a beard, although from Boccaccio's account, and from an expression of his own,† we know him to have worn one.

PAGET TOYNBEE.

* See *Giornale del Centenario* for July 20, 1864.

† *Purg.*, xxxi. 68, 74, 75. Dr. Moore seems to think that the words "alza la barba" are not to be taken literally, and therefore prove nothing, the expression being used by Beatrice instead of "alza il viso" to remind Dante that he was a man, no longer a youth. But surely it would be rather strange to tell a beardless man to lift up his beard; "il velen dell'argomento" loses none of its force if we assume, as seems most natural, that Dante actually was *barbuto*. The absence of the beard may be accounted for in the case of the later portraits by the fact that they were evidently based upon the death-mask, which is necessarily without it, since in order to take the cast of the features the hair must have been removed from the face.

"EVENTS OF OUR TIMES."—*The Indian Mutiny of 1857*. By Col. G. B. Malleon. With Portraits and Maps. (Seeley.)

THE reader of 1891, distraught with all the claims to his attention, may perhaps ask with pardonable impatience why he should be troubled with another book upon what, in latter-day phrase, is called "ancient history." But, if we can accept this bright book of four hundred pages as superseding all the bigger works, we may rest content with what Col. Malleon has done for us. In his own classical edition of Kaye, in the workmanlike study of Mr. Holmes, and in Capt. Trotter's *India Under Victoria*, we have abundance of solid material for the studious. Let those who are not studious be thankful that they can have its essence distilled into so useful and agreeable a form as the present handy and well-composed volume.

The foundation of the empire, the conspiracy fomented by unskilful administration, the outbreak, the bold resistance, the gradual abatement, the final pacification—these are the subjects of the Colonel's twenty-seven chapters of narrative. In a short "Conclusion," he vindicates his comrades and countrymen from some too-sweeping charges, and points a moral for the future from the lessons of the past. A useful index, some portraits only moderately pleasing, and plans of operations at Delhi and Lucknow complete the book.

It would be impossible, in the space here available, to do adequate justice to the selection and arrangement of the matter or the sustained flow of the narrative; and indeed all those—and most of our readers may be of the number—who are acquainted with the writer's reputation well know that the expectation of such things from him will rarely be disappointed. All that can be here done is to refer them to the book itself for the exciting story, and to offer a few friendly comments on some of the conclusions expressed or implied in the treatment.

The gallant author is doubtless right in imputing a good deal of the ultimate violence of the Sepoy army to treasonable tamperings and persuasions from discontented magnates. Above all, it was Dalhousie's doctrinary rigour that provoked those treasons—if that be not too harsh a word. But there was another cause, also noticed by our author, in which Dalhousie was less to blame, yet gave greater offence to native opinion. The reader perceives that allusion is intended to what has been termed the "annexation policy," but which more deserves the name of the "political propaganda." There was nothing in annexation of itself that need shock races whose history is one tissue of war, conquest, and usurpation. Dalhousie annexed the Punjab—not without questionable proceedings—and the Punjab became, as it has ever since been, the most loyal and useful province of the empire. Still more high-handed had been the dealings with Sindh and Burma, yet no Nemesis awaited the spoliators. What then was there in the wholly dissimilar cases of Oudh, Bithur, and Jhānsi that continues to draw down the condemnation of Col. Malleon and other historians?

* See Bartoli, *Storia della Lett. Ital.*, vol. v., pp. 81 ff., and Renier, in the *Giornale Storico*, iii., 110; and for the other side of the question, Scartazzini, *Prolegomeni della D.C.*, pp. 38 ff.

† *Purg.* v. 49, 58-59

The case of Oudh was most peculiar. No Governor-General could have much longer endured the scandalous state of corruption and misrule which existed in that so-called "Kingdom" solely by virtue of the protection of British bayonets. To have simply withdrawn the troops would have been to provoke the outburst of a conflagration, on three sides of which our own territories would have abutted. Dalhousie proposed to supersede the imbecile "King," and to administer the country in his name; the Home Government adopted the more open course of annexation pure and simple. The Oudh Sepoys were annoyed at this: driven to enlist by the misery of their homes, they formed a sort of "most-favoured nation" in the Bengal army. It might have been more prudent to have preserved the privileges of those who were then in the service; if so, the omission was an administrative error, but the point is merely one of detail. The sequestration of the Peshwa's pension, again, rested on the interpretation of a promise: a liberal interpretation would have been a showy and—as things turned out—an advantageous sacrifice of the interests of the general tax-payer. But this also, by itself, was a trifle.

What really shocked public conscience was the haughty assumption that Western ways were such a benefit to Eastern mankind that no opportunity should be neglected of introducing the new wine into the old skins. Here, as our author insists, was the real fountain and origin of evil. Under the influence of our national self-conceit, and of the spirit incarnate in the editorial staff of *The Friend of India*, a masterful statesman simply ignored a popular feeling which was never properly brought to his notice. Had that able ruler known what we have since learned, he might have continued to make wars and annexations, he might have stood upon the old ways and the traditionary policy of the East India Company, and no harm might have followed. But his ardent nature combined with a want of proper information to urge him on the path of Fate. He made the propagating policy his own, he pushed it to its most extreme results, and he supported it by sophisms which, however honestly believed by him, were soon confuted by the remorseless logic of facts.

Out of evil, courage and justice bring good. By that potent alchemy the terrible events of 1857 have been turned into precious political metal. It is the first and greatest of such gains that we have learned how to govern Asiatics. When, with happy audacity, Lord W. Bentinck made widow-burning a penal offence, he fortified himself with the *responsa prudentum*, the opinions of scriptural lawyers who publicly declared that Sati was no part of the Hindu religion. But you cannot safely go further. Col. Malleon is, indeed, hardly justified in saying that Western ideas had been introduced into the Upper Provinces by Mr. Thomason and his school of land revenue. The suppression of the *seigneurs* and the settlement of the land with the communes was a most oriental and conservative policy. So far from the Upper Provinces being goaded into rebellion by such measures, the

greater part of the province under the Lieutenant-Governor of Agra remained either quiescent or actively loyal; and the Punjab, which had been settled on the same principles, was the most useful element of the first resistance to the military revolt, and the direct instrument of the fall of Delhi. But it is not the less true that the attempts to force an ideal purity on the administration, and to deprive the native community of all interest in public affairs, is so far from being an appreciable benefit that it has always caused the deepest resentment.

That was the great lesson. Only next to it in importance—for both Native and European in India—was the benefit of discipline and mutual confidence. Five thousand sick men took Delhi, with its fifteen miles of strong walls garrisoned by fifty thousand good troops. A smaller number of still more broken-down and worn-out wanderers, under Sir Hugh Rose, captured Kalpi and Gwalior. Outram defeated a force ten times the number of his own at the Alambagh. How were these things done? The enemy were the men who had conquered all opponents so long as they were true to their salt: individually they were as brave as Europeans, with almost equal enterprise and a greater contempt of death. It was not even—as our author thinks—wholly due to English blood. Half the troops were Asiatics; of the other half a large portion consisted of Celts. Even the English themselves have been declared by recent historians to be largely, if not mainly, of un-English blood (*v. Grant Allen's Anglo-Saxon Britain*).

But the British in India never despaired. In the darkest days of the mutiny everyone looked on every other Briton as his brother, and trusted to him to do what he could, even as he himself intended to do. It was that solidarity that begot discipline, and discipline begot victory. The universal thought was that long ago attributed by him who was born upon St. George's Day to one of his heroic characters:—

"Come the three corners of the world in arms
And we shall shock them. Nought can make
us rue
If England to itself do rest but true."

If the Mutiny was the outcome of British self-conceit, its suppression was the sign and seal of the conceit that Britons have of one another.

May it be permitted to a fellow-labourer to ask that a little more attention should be paid to the matter of transliteration? It is most properly insisted upon in the Preface, on the excellent ground that every Indian name has a meaning. But, then, why "Máphuz" and "Fakir-ud-din"? The former should be, of course, Mahfuz Ali, "the protected of Ali"; the latter, Fakhr-ul-din, "the Boast of Religion." But this savours of hypercriticism, the book being what it is—a most delightful and instructive record of a heroic episode in British story.

H. G. KEENE.

Poor People's Christmas: a Poem. By the Hon. Roden Noel. (Elkin Mathews.)

At a large afternoon party last summer, a well-known professional entertained the guests by "taking off" certain society fashions and ways, among which was drawing-room recitation. He described the ballads in favour with drawing-room reciters as having, among other qualities not to be commended, that of being "generally about poor people!" An unpleasant subject, truly, and no doubt in bad taste! What shall we then say to the Hon. Roden Noel, who actually dares to violate the good taste we might naturally expect of him, by giving us a poem of twenty pages and upwards, all "about poor people," and, moreover, ventures to suggest, not that Ladies Bountiful and Lords Philanthropical should, out of their abundance, give beef and coals to the needy, but that justice should be done!

"Justice, not almsgiving, they need.

It is no new thing to find Mr. Roden Noel writing "about poor people." More than in the work of any other English poet, we find in his verse sympathy with the sorrows and struggles and handicapping of those we call "the working class," questioning horror and burning indignation at their wrongs, and also recognition of the power of that great Love which one day must save the world. We have all this in such poems as "The Children's Grass," "The Temple of Storm," "A Lay of Civilization," and, not least markedly, in "A Modern Faust." But this latest of his published poems differs from the others in its suggestion of a possible remedy, through a change of conditions.

The Christmas bells are ringing, and many light hearts full of joy.

"They come and go upon the wind,
Peace and goodwill to all mankind."

But

"Where bleared faces of mean houses
Lean as if to touch each other,"

amid the choke of brown fogs, in a dun, damp room,

"Sits a woman scantily clad,
Sewing by a feeble lamp"

"Rich apparel to be worn
In splendid balls by laughing wealth,
Whose pale sister, here forlorn,
Leaves in it all her youth and health."

A terrible "living lining to the dress"! Mary has fought a hard fight—she, the sole breadwinner; for her husband has been disabled by an accident, and then crippled anew by efforts to labour at any work he could get, no matter how rude, and heavy, and unfit for him. Two of the little lives she has striven to keep from the hunger that fed on them "have gone where want can hurt no more"; children who, we feel, need not have died, and, had they been a rich man's, would not so have died. They are country folk, Mary and her husband Jim; one or two touches bring to us the vision of a happy, pure-aired home, where roses and children alike had thriven; but now Jim is reduced to sitting in bitter idleness, while Mary, in her lovely patience, sits bowed over the white dress that looks to Jim like her own shroud. Dazed with pain, hopeless, anguished for the little son, "like a weed

thrown into a nameless grave," for the wife dying at her task, himself hopeless for aid, "but one more mouth to feed"; baffled by the apparent impossibility of finding "God who delivers men from evil"; jeered at, as it seems to him, by the bells that ring for peace and goodwill, but not peace and goodwill to his beloved ones, who must but die, he hides his sorrow in the breast of the great dark river that rolls along with its great ship laden with merchandise, whose paddle-wheels foam over his corpse. Want of space prevents from quoting the powerful passage at p. 11, beginning with "England wrestles for the slave"; but we would draw special attention to it, and to the one on p. 14, opening with the stately and sonorous

"So, while the indifferent body rolls,
With other things that have no souls,
On the blind tide"

with its picture of our terrible London extremes of contrast, and its note of warning,

"Do ye not hear low thunders rumble," &c.

Mary yet toils on, possessing her soul in patience, and strong in the faith which tells her she will again meet her husband and the little dead Willie, of whom, in his father's words, so sweet a picture is drawn. But her time to rest is not far off; and in the death-scene the poet expresses his more than hope of a possibility, not necessarily distant, of better things. The sister who nurses the sick woman, herself one who has "left her vantage ground to help the weak," hears near the low pallet where the dying sempstress lies "low song as from some heavenly bird," a song from no human lips, and knows how the Christ has come in vision to comfort Mary, and bring with Him the little Willie, with the "waif" he had once, in his child-chivalry, helped and comforted.

"A common workman seemed the Lord,
Standing by the poor bedside;
Yet she knew He was the Lord,
That Jesus who was crucified."

Thus, in days of yore, to the dreamer on the Malvern Hills was the Christhood revealed under the form of the plowman: the Christhood that once had walked in the garb of a carpenter.

As the Hebrew of old heard, through the promptings of a soul eager for truth and light, the very voice of God Himself, the poet assigns to Christ the words of ardent enthusiasm in which he expresses his belief that Christ's servants "fashion even now justice for the commonweal"; and into His mouth, too, Mr. Noel puts the pregnant words, "Justice, not almsgiving, they need." Again Christ's "birthday bells" ring out; joy is carried into many a light heart; and into Mary's, the gladness and radiance of heaven.

If in this poem we miss some of the special qualities of Mr. Noel's work (for instance, his markedly great power of nature-imaging, for which there is here no scope) we have yet great things before us—breadth of sympathy; tender touches of child-life; power of invective, so tempered and chastened as never to pass into vituperation; belief in the love which

transcends all limits; and that fine sincerity, without which the expression of the noblest sentiments may degenerate into rhetoric, and the most perfect rhythm may ring false.

E. H. HICKEY.

"THE TREASURE HOUSE OF TALES BY GREAT AUTHORS."

Tales by Leigh Hunt. With a Prefatory Memoir by William Knight.

Tales and Stories by Mary Wollstonecraft Shelley. With an Introduction by Richard Garnett. (Paterson.)

THESE volumes appear to be the first numbers of a new series; and it is convenient that they should be noticed together, though the two authors represented have so little in common that their varying endowments lend themselves neither to comparison nor to contrast.

Both the criticism and the poetry of Leigh Hunt are rich in imagination, and richer still in a very pleasant kind of fancy; but he never seems to have possessed any large share of invention pure and simple. Of the eight-and-twenty tales here collected from Hunt's various ventures, those which, to use a nursery phrase, he "made out of his own head," can be counted on the fingers of one hand, with perhaps a finger to spare. And, indeed, the contribution which is quantitatively far the most important of Prof. Knight's selections, "A Year of Honeymoons," is not, strictly speaking, a tale at all, but rather a series of characteristically Huntian essays, full of favourite quotations, and phrases of pretty sentiment, such as "the quiet and lovingness of the fields," strung on a narrative thread of such extreme tenuity that the reader is hardly aware of its existence. What Hunt liked was to tell again, in his own fashion, a story which had been told long ago in somebody else's fashion—to take some current but well-worn coin of fiction, melt it down, and send it out from the mint with his own image and superscription. It mattered not whether the original device had been stamped by a die in ancient Greece or mediæval France, in the Italy of Ovid or the Italy of Boccaccio: if the disc of metal rang true on Hunt's counter, how could he better honour it than by giving it the bright sharpness of a new coinage? Sometimes the novel design preserves the general features of its predecessor, as in "The Nurture of Triptolemus" or "The Adventures of Cephalus and Procris," where the old Greek stories reappear in the familiar form, but with something in their expression that is not familiar—an infusion of sentiment that belongs generally to the modern world, specifically to Hunt himself. Occasionally, however, when he is in one of his more whimsical or freakish moods—such a mood as that which produced "The True Story of Vertumnus and Pomona"—the new spirit is embodied in a novel and fantastic form. Vertumnus is a gallant and Pomona a belle in the merry rather than wise days of the second Charles; the garden becomes a modish drawing-room where everything that happens is perfectly decorous; and Ovid himself undergoes a complete metamorphosis. Of the few stories for which

Hunt supplied matter as well as manner the best are "Jack Abbott's Breakfast" and "The Day of the Disasters of Carlington Blundell, Esquire"; and they in themselves seem to hint at the narrowness of Hunt's inventive range, for they both deal with a single narrative theme—the misadventures of a gentleman who sallies forth from home to take a meal abroad. The former is the better, because in it the touch is lighter; and in work of this kind lightness is almost everything, for if it be wanting there is a look either of clumsiness or strain which destroys all the finer effects of humour. In both stories the materials are farcical, but Hunt's daintiness preserved him from falling into the brutalities hardly ever absent from farce proper. No one would think of saying that Hunt is seen at his best in his tales; but he *is* seen in them, and whatever be the form through which we apprehend the peculiar qualities of his work—its grace, geniality, and gaiety—it is certain that they are always charming.

Of the short stories of Mrs. Shelley there is less to be said. One suspects that the two influences which operated most powerfully in suggesting the substance and dominating the manner of her literary production—the influence of Godwin and of Shelley—were not really congenial to her inborn aptitude: at any rate, that is the impression left on the mind by the perusal of Mrs. Julian Marshall's full and interesting biography. If we go on to inquire what the true nature of that inborn aptitude really was, and in what kind of work it would most fitly and pleasantly have exploited itself, we may be unable to answer our own questions. But this inability does not rid us of the feeling that Mrs. Shelley had somehow missed her way; and that, when she was writing her stories about transformations and evil eyes and elixirs of life, and painting the portraits of Minerva Press heroes and melodramatic villains, she was doing work in which she had no vital interest. When she has to describe a beautiful scene in nature or to deal with noble emotion or action, we feel at once the sympathy of her touch. But the most winning treatment of these things hardly suffices to give distinction to a literary form to which they must necessarily be but incidental. That Mrs. Shelley's stories were of a much higher degree of excellence than the average contents of the "Annuals" from which they are gathered, may be admitted with no hesitation; but they are at best first-rate specimens of an essentially inferior kind of literature—literature which, to mention only one defect, errs in its obvious assumption that the non-real and the ideal are the same thing.

The introductory essays by Prof. Knight and Dr. Garnett are in every respect admirable. The former is, however, hardly correct in saying that "Shelley's death was also a death-blow to the *Liberal*"; for that event happened before the first number of the *Liberal* appeared, and the collapse of the magazine was entirely due to Byron's fickleness and loss of interest in a scheme about which he had shortly before been so enthusiastic. Nor, though Prof. Knight is evidently an admirer of Hunt, is he quite

fair in saying, so unreservedly, *à propos* of the *Recollections of Lord Byron and his Contemporaries*, that the book was a "regrettable performance," because "Byron had been kind to him in many ways." This is really in substance a repetition of the old charge of ingratitude which the author of the book was able to refute so irrefragably. Hunt himself regretted the publication of the work, not because he owed Byron anything, but because it was a grief to his essentially kindly spirit that he should have given permanence to the utterances of a natural irritation, which with most men would have been much less transient than it was with him. Dr. Garnett is, as usual, both sympathetic and discriminating. His closing paragraph is specially interesting; but some readers will find it difficult to see in the story entitled "Transformation" a variation on the theme of *Frankenstein*. The etched portraits of Hunt and Mrs. Shelley are decidedly good, and add to the interest of the volumes.

JAMES ASHCROFT NOBLE.

Locke. By Prof. A. C. Fraser. (Blackwood.)

THIS little volume is a worthy companion to the *Berkeley* which Prof. Fraser wrote for the same series ("Philosophical Classics") a few years ago.

The *Berkeley*, as those who are interested in these matters know, is a much more important work than its modest exterior suggests. It is a monograph in which the student, to whose genial insight it is mainly due that Berkeley's philosophical position is rightly understood, sums up results and gives his mature judgment. No such distinction, it will be easily understood, belongs to the present volume. It is a good—indeed a very good—book of its kind, where other good books of the same kind in its own series, and in other series, exist; and, of course, one naturally compares it more closely with the excellent volume written by Dr. Fowler for the "English Men of Letters" series. Dr. Fowler, writing of Locke as a "man of letters," gives, as was to be expected, less space than Prof. Fraser does to the philosophy of the "Essay concerning Human Understanding." But, after all, this difference in plan makes less difference in result than might be supposed. Both writers have one aim—to present Locke concretely as he lived and thought in the England of his day; and both are anxious to make their readers realise that Locke's philosophy is of a kind peculiarly apt to be misunderstood if regarded *in vacuo*—apart from the special circumstances in which it arose. This is a point which needs much to be insisted on at present, and Prof. Fraser and Dr. Fowler have done good service by insisting on it. It is a point which Green unfortunately did not keep in view in criticising Locke (*Hume*: General Introduction).

"The really moral purpose," writes Prof. Fraser, "of Locke's persistent war against innateness must be kept constantly in view in our interpretation of the whole 'Essay.' The drift of this famous argument has been overlooked by critics. It has been read as if it

were an abstract discussion as to universality and necessity in knowledge, like that now at issue between empiricism and intellectualism. It has, indeed, in the course of historical evolution, led on to this discussion; but abstract epistemology and ontology was not in Locke's design, which was more directly practical, and concerned with the conduct of the human understanding. The argument against innate principles and ideas is expressly put by him as a protest of reason against the tyranny of traditional assumptions and empty words, shielded by their assumed innateness from the need for verification by our mental experience. Locke's war against the 'innate' is in its spirit human understanding in revolt against the despotism of dogmas which disdain to be verified by facts, and against words and phrases for which there are no corresponding ideas or meanings. Locke believed that by insisting upon a recognition of 'experienced' ideas and principles only, he was helping to put self-evidence and demonstration and well-calculated probabilities in the room of blind repose upon authority; and that he was thus (to use his own words) 'not pulling up the foundations of knowledge, but laying those foundations surer.'"

This extract shows the spirit in which Prof. Fraser interprets Locke. Young students would be well advised, I think, not to read Green's criticism of Locke without reading also Prof. Fraser's little book.

It is hardly necessary to say in conclusion that Prof. Fraser tells the story of Locke's life with great charm of manner. The chapters devoted to the philosopher's closing years spent at Oates are especially pleasing. These chapters also contain a good deal of interesting biographical matter now published for the first time.

J. A. STEWART.

NEW NOVELS.

Basil and Annette. By B. L. Farjeon. In 3 vols. (White.)

Between Life and Death. By Frank Barrett. In 3 vols. (Chatto & Windus.)

Jack's Secret. By Mrs. Lovett Cameron. In 3 vols. (White.)

Golden Lives. By Frederick Wicks. (Blackwood.)

A Weird Gift. By Georges Ohnet. (Chatto & Windus.)

Fair Castaways. By F. H. Winder. (Eden, Remington & Co.)

Golden Bullets. By W. W. Ireland. (Edinburgh: Bell & Bradfute.)

Lady Brough. By Bernard Berris. (Eden, Remington & Co.)

FREER than are most of Mr. Farjeon's writings from Dickensian moralisings and bread-and-cheese-and-kisses sentimentalities, *Basil and Annette* is a fascinating story with a compact and well-sustained plot. Occasionally Mr. Farjeon drops into flabby description like this of his hero:

"Tender, simple, brave; fearless, but not foolhardy; open-hearted, confiding, and unsuspecting of sinister motives in those with whom he has once shaken hands; with a sense of humour which lightens adversity; regretting not the past, though he has wilfully steered his boat into the Bay of Poverty, and dreading not the future; such is Basil Whittingham, a typical type of an honest frank manly English gentleman."

The bulk of this is commonplace; "the Bay of Poverty" and "the typical type" are painfully Farjeonish. But happily there is not a superabundance of writing of the kind in *Basil and Annette*, in which the reader's attention is concentrated on four persons—Basil Whittingham; Newman Chaytor, the scoundrel who half murders and, for a time, successfully personates him; Annette Bidand, a simple girl of the "typical type," who falls in love with the first presentable young man that puts in an appearance; and her portentously villainous uncle Gilbert. There is something forced and fantastic in Basil's involuntary appearances in England in the guise of the man who is bent on ruining him; but the duel in the third volume between Chaytor and the very decidedly superior fiend Bidand is admirably managed. The "idyllic business"—for such it always is in Mr. Farjeon's novels—is also exceptionally good.

One regrets to speak unfavourably of any book by a writer who has done such good work as Mr. Frank Barrett. Yet the simple truth is that *Between Life and Death* is a carelessly written, violently impossible, and, in parts, vulgar story. The attempted murder of Vanessa Graham in the first volume, and the accomplished murder of Mrs. Redmond and her "friend" Cummings in the end of the third, look like deliberate attempts to reduce modern sensationalism to farce. There is not a reasonably probable incident or a passable character in the story—not even Vanessa Graham or her husband. Mrs. Redmond, a preposterous adventuress, who develops into a disgusting drunkard, pervades the book; and of her it is enough to say that her slang is even more odious than her weakness for attempting murder.

A simple country girl, a voluptuous, selfish, and ambitious woman of fashion, a weak man, and a secret marriage, have played important parts in many a novel before now; and *Jack's Secret* is to the extent that they figure in it a very commonplace story indeed. When a man of ordinary susceptibility is brought into a contact with "a woman tall and divinely beautiful," especially when "her black lace dress is open at the neck," and "her arm, smooth and round as polished marble, from shoulder to wrist is bare, and the dazzling milky whiteness of it takes away his breath a little," then, of course, "in the next moment, reason, common sense, and honour, were flung to the winds! he held her in his arms close against his breast, while in the fierce glow of an ungovernable outburst of passion he rained down kisses upon her lips and throat and arm." Mrs. Cameron, perhaps, makes this siren, Agnes Verinder, a trifle too coarsely selfish and sensual, and the ill-treated Madge Durham a little too feeble and complaisant; but in this she must be allowed some originality, as also in the extraordinary conspiracy of circumstances, aided by vindictive relatives, against the happiness of poor Madge. The good-natured Lionel Parker, who plays, after a fashion William Dobbin to Jack Ludlow's George Osborn, is also a very likeable character. He is, indeed, the salt of the book, for Ludlow is by

no means worthy of the happiness which ultimately comes to him. Within its limits, *Jack's Secret* is a good story, and proves that in the art of plot-construction its author is making decided and rapid progress. Nor has she ever before drawn three such good characters as the three Miss Durhams.

A great deal of cleverness is diffused over *Golden Lives*, which contains the germs of half a dozen excellent novels, mainly, however, of the kind which the prigs of criticism delight in styling "cynical." The story of a tontine, with its unlimited possibilities in the way of treasons, stratagems, and spoils, is on the whole well told; but it would have been infinitely more successful had Mr. Wicks not dragged into it almost every sensation and every odd character to be found in modern life or modern fiction, including subtle poisonings, big fires, sensational trials, ordinary Stock Exchange sharks, and extraordinary American "cool cards." As a result, the reader gets tired of seeking to unravel Mr. Wicks's plot; and so in the end, to all appearance, does Mr. Wicks himself. At all events, the mystery which surrounds the past of Joshua Cope, the chief villain of the story, does not appear to be altogether cleared up in the end. There are two really strong characters in *Golden Lives*—Joshua Cope and his father-in-law, Crawley Foyle, who is an almost ideal representation of a pompous, bluff swindler, but who never could have had such a daughter as Isabella. Mr. Wicks is not successful in his love scenes. To all appearance he would be somewhat French if he durst. But he seems not to possess the adequate amount of courage. One scene looks somewhat risky. Isabella Foyle, when nominally Mrs. Joshua Cope, admits Mr. David Thresher at midnight into her private sitting room, having previously donned "a loose robe of maroon silk, quilted with down and drawn in at the waist with a girdle," and then "her lithe and sinuous form embedded in the downy robe, with passionate involutions was embraced by the lover of her youth." This is either underdone French realism—how very much better would M. Guy de Maupassant or M. Paul Bourget have managed an interview of this kind!—or it is egregious English nonsense. Probably it is the latter; but it is none the better for being such. The supreme passion should never be made supremely ridiculous. It is doubtful whether Mr. Wicks could write a good love-story; it is absolutely certain that if he took time and care, and kept his ambition within bounds, he could produce a very smart representation of modern London society. The illustrations of *Golden Lives*, by M. Jean de Paleologue, are probably the best that have appeared lately in any novel.

There is none of the ability of *The Ironmaster* or of *Dr. Rameau* in M. Ohnet's new story, which, by the way, has been very carefully translated by Mr. Albert Vandam. It is, however, fantastic, "psychical," very French, and very unpleasant. In obedience to a hint thrown out in a conversation of a quasi-scientific character at Monte Carlo, Pierre Laurier, an artist, having been ex-

pelled from the presence of Clémence Villa, his mistress, an actress-prostitute of the Nana type—in whose case "the firm bust set like a jewel in a cloud of Mechlin lace, and made more evident by the low-cut dress, enhanced the proud sensual look of the whole," &c.—kindly bequeaths his soul, when to all appearance he is about to die, to his friend Jacques de Vigne. Jacques, who has led a "fast" life, and is in the last stage of consumption, revives physically, is fascinated by and takes over Clémence, to be in turn ruined and thrown over by her. Pierre, however, does not die, but lives to marry the sister of Jacques, and to be overwhelmed with commissions. Jacques himself is good enough to die, having made the discovery that the psychologico-physical experiment which had been tried with the view of effecting his cure was "performed on a weak subject with a very vivid imagination," and was therefore "too successful." *A Weird Gift* has nothing, not even style, to recommend it.

The Fair Castaways is a lively sea story, which in its occasionally boisterous humour, however, recalls Captain Marryatt rather than Mr. Clark Russell. The description of the Sowkins household in particular is decidedly Marryattish. Mr. Winder utilises the war between Chili and Peru with much skill; and although a hunt for hidden treasure and a mutiny are unhappily among the most commonplace incidents of fiction, both are, on the whole, very skilfully managed in *The Fair Castaways*. The two heroes, Harold Wynne and his friend Stanley, who is a compound of Captain Kidd and Lord Dundonald, are cool and courageous enough, as indeed they require to be, for they have a positively Stevensonian amount of fighting to get through. Of the heroines, Grace Meredith (who is plagued by a titled and persistent suitor) is decidedly the better, being indeed the only female in the book that is tolerable. The plot of *The Fair Castaways* is rather involved and eminently improbable, but the incidents which figure in it are in themselves novel and attractive. The only serious blunder that Mr. Winder makes is the killing of poor, good-natured, and plucky young Sowkins, who is the clown of the story—such a clown as Mr. Midshipman Easy would have delighted to play the patron to.

A certain seriousness of purpose effectually prevents *Golden Bullets*, which is quite accurately described as "a story in the days of Akbar and Elizabeth," from being classed among books of adventure specially intended for boys. Dr. Ireland confines himself almost entirely to giving an accurate historical representation of India—its men, customs, and life (including its seraglio life)—in the time of Akbar. He has, indeed, a sort of hero in the person of Stephen Ashbourne, a merchant, whom he ruins, and then makes an artillery officer in the service of Akbar; and even a heroine in the person of Irene, who becomes Ashbourne's wife; and both have adventures of different kinds. But they, and indeed the entire plot of the book, are subordinated by Dr. Ireland to the giving of a full and faithful picture of India in the period of which he writes.

Thus he supplies a tolerably full account of the Jesuit propaganda, which is historically valuable rather than specially interesting. Altogether, and although there is plenty of movement in *Golden Bullets*, it cannot be said to be very exciting. But it is written with the most scrupulous care, and will be enjoyed by all who like to take a large proportion of historical truth in their fiction.

Lady Brough is preposterously long and hopelessly commonplace, being nothing better than the very old story of a selfish girl jilting a young man whom she loves to marry an old man with a title, and yet in the long run getting jealous of the young man's attentions to another woman whom her conduct has left him perfectly free to admire. Sir Charles Brough is the most patient and magnanimous of husbands that find themselves deceived in and by their wives, but even he becomes in the end very tiresome. There is, however, some tolerable writing and character-sketching in *Lady Brough*; and the author, with a simpler but more original plot than he has attempted to work out here, would probably produce a fairly readable second-class novel.

WILLIAM WALLACE.

GIFT BOOKS.

Winchester Meads, in the Time of Thomas Ken. By Emma Marshall. With eight Illustrations. (Seeley.) Though a true "child of the house"—as Mrs. Marshall prettily calls the boys of Winchester—would dispute the entire appropriateness of the title, and might further object to one or two topographical details, no reader can fail to admit the charm of this little historical romance, which recalls Miss Charlotte Yonge in her earlier days. But though Miss Yonge has perhaps a firmer grasp on history, and can paint stirring events in more vivid colours, her successor does not yield to her in delineation of character, or in clothing her narrative with the atmosphere of the chosen time and place. Even the prominence given to the religious element is not out of harmony with a story that has for its central figure Bishop Ken, whose whole life was a protest against the sinfulness of "the world." The other characters, too, stand out clearly; and, what is more, each fits into its place—the loving mother, the Puritan maiden, the two sons, one of whom goes to court, and the other becomes a nonconforming "gospeller," while both remain true to one another and to the teaching of Ken. The fanatical uncle is less satisfactory, nor should we expect to meet with a spoiled child in such a household. But if it be incumbent on a critic to find faults, so it is necessary for an author to provide foils to the virtues of his heroes and heroines. The illustrations, from buildings at Winchester and St. Cross, supply just the background that is wanted for an almost perfect story.

The Fluttered Dovecot. By G. Manville Fenn. With Illustrations by Gordon Browne. (Ward & Downey.) Mr. Manville Fenn, hitherto known to us only as a writer of books for boys and about boys, has here boldly undertaken to reveal the secrets of a girls' school, encouraged, perhaps, by the example of Thackeray in the opening pages of *Vanity Fair*. Of the truth of his description we do not profess to judge, though we may say that he has maintained the consistency of his heroine from first to last. Curiously enough, his *dénouement* turns upon the very same incident to which Miss Rhoda Broughton attaches such

tragic importance in her new novel *Alas!* namely, a frustrated elopement. And here we venture to think that, from the point of view of his readers, Mr. Manville Fenn has committed a no less serious error by turning the affair into a comedy. Like revolutions in Paris, such matters seem to our old-fashioned notions

"Too comic for the solemn things they are,
Too solemn for the comic touches in them."

The comic touches here are supplied partly by the persistent tendency to caricature on the part of the author, but still more by the pencil of the artist, who has fairly surpassed himself in the humour of some of the allegorical head-pieces.

La Rochelle: or, The Refugees. By E. C. Wilson. (Nelson.) One more story of the Huguenots, and the Dragonnades, and the revocation of the Edict of Nantes, and the escape of refugees. One more, doubtless, to be followed by many more still, until it may be a question whether the real sufferings of those terrible times have not been compensated by the imaginative pleasures to which they have given birth. This book about *La Rochelle* will add its mite to the heap. Despite the brutalities and agonies inseparable from its subject, *La Rochelle* is a gentle story; despite its gentleness, it has no lack of stirring incident and romantic episode. It is written by a kind and wise hand, guided by a pure taste, which can touch religion without cant, and suffering without sentimentality. The story never flags in its interest, and the characters are well drawn and individual. Nannette is one of the most charming of small Protestants; Nicholas Picard, the dragoon, an admirable picture of a soft kernel in a hard shell; and Alphonse Bourdet, the Protestant who keeps up his old rôle of respectable Catholic, in order to aid the escape of his co-religionists, is, perhaps, from a literary point of view, the best of the bunch. Mr. Wilson may be congratulated on the production of a book which, if not a masterpiece of fiction, is still far above the average, and sound and sweet from beginning to end.

The Purchase of the North Pole and A Family Without a Name. By Jules Verne. Illustrated. (Sampson Low.) The two books exemplify the two manners of their popular author. The former—which is, indeed, described as a sequel to *From the Earth to the Moon*, published some twenty years ago—belongs to that class of marvels of science by which M. Jules Verne made his reputation. The title skilfully conceals the real subject, which is nothing else than to make the pole accessible by shifting the axis of the globe. How this is proposed to be done, and why the scheme fails, the reader must find out for himself. We will only promise him that he will find both secrets very well kept. The second book belongs to the author's later manner, which has only been attained by dropping out gradually every element of mystery. We are thus left with a plain historical romance, rendered realistic by the vivid narrative of the writer. In the present case, the scene is laid in Lower Canada, at the time of the rising of 1835, about which most English people know less than about the Arctic regions. We do not doubt the general truth of M. Jules Verne's picture, which is coloured by no animosity to English rule. Political students will be interested to observe the similarity between French and Irish rebels. There ought to be—and, for all we know, there may be—many "families without a name" in Ireland, from Hackett of Dungarvan downwards.

New York to Brest in Seven Hours. By André Laurier. Illustrated. (Sampson Low.) The master must look to his laurels, which, indeed,

are plentiful enough for him to rest upon. M. Jules Verne has never written anything finer—more ingenious, more vivid, and better sustained—than this scientific dream of his most successful imitator, M. André Laurier. In fact, the imitation is so close that it might be characterised by a harsher term. Boys, however, will not be troubled about the ethical question. We can assure them that, if they can only reconcile themselves to a Gallic hero and an American heroine, they will here find a story which, both in its general scheme and in its details, they cannot resist believing.

Young People and Old Pictures. By Theodore Child. With Forty-seven Illustrations. (Griffith, Farran & Co.) This is the sort of book that Leigh Hunt would have delighted to write, or to have helped another to write. It deals with art from the human point of view, and is a pleasant gossip book—well written, and pleasantly varied by quotations of picturesque passages from other authors. It is formed of a number of short essays illustrating life, especially child life, in all periods and countries of modern Europe. The illustrations begin with the charming dancing and singing children of Della Robbia, from the singing gallery once in the Duomo of Florence; these are followed by Ghirlandajo's so-called "Ginevra dei Benci," from the fresco in Santa Maria Novella, in the same city; and this by Donatello's bust of the young Baptist, and the angels and children from Botticelli's "Crowning of the Virgin" in the Uffizi. All these pictures (except perhaps Ginevra) form good illustrations for a pleasant article on "Boys and Girls from Old Florence," in which the life of the grand old city in the fifteenth and sixteenth centuries is happily recalled by extracts from Vasari, Castiglione, Machiavelli, Cellini, and others, including Rabelais and Mr. J. A. Symonds. In the same way pleasant peeps are given of court life in Spain in the days of Phillip IV. and Velasquez, of French girl life in the seventeenth century, of the family circle of Rubens, and so on, until we have seen much that is pleasant, and read much that is not only entertaining but valuable, about "young people" in Italy, Spain, France, the Netherlands, Germany, and England, from the fifteenth to the present century. We hope that Mr. Child will give us some other books of the same kind—even on the same subject, for he has by no means exhausted it. He has evidently extended his reading beyond the ordinary grooves, and is well able to interest us in many things which are worth the knowing. *Young People and Old Pictures* would be a delightful book even without the pictures, but these are well selected and well engraved.

The Light Princess. By George MacDonald. (Blackie.) This little volume contains three quite unconventional fairy tales. The Princess, whose wicked aunt deprives her of "gravity" (in both senses of the word), and the giant, who puts his heart out to nurse, are, we fancy, new figures in this province of the realm of fancy. The style has the peculiar charm that belongs to all Dr. MacDonald's writings; and if the illustrations fall below the letterpress, it is because the standard of the latter is unusually high.

Fifty-two more Stories for Boys. Edited by Alfred H. Miles. (Hutchinson.) The rather odd number of the stories in this collection seems to suggest that it is intended to provide material for a year's reading, the tales to be consumed at the rate of one per week. It is, however, certain that voracious boyhood will have nothing to say to this self-denying ordinance, and that by the time the first week has expired the entire contents of the book will have been incontinently devoured. Indeed, no other fate could be expected for a banquet of

fiction supplied by such caterers as Dr. Gordon Stables and Messrs. W. H. G. Kingston, Manville Fenn, and David Ker, to mention only four out of some thirty contributors. The best testimony to the thoroughness and discrimination of the editor's research is provided by the fact that many of the best stories are by writers whose names, in this country at any rate, are little known.

By Sea and Land. By Gordon Stables, M.D., R.N. With Illustrations by W. S. Stacey. (Frederick Warne.) An exciting book, suitable for boys. It is full of adventures by sea and land; hence the title. The account of the jungle and the killing of the tiger is written in very graphic style.

Loyal Hearts. by Evelyn Everett Green (Nelson), is a charming story of the times of Good Queen Bess. There are several pairs of lovers, who, after passing through many difficulties, are at last happily united. A good description is given of the Queen surrounded by her courtiers; she is shown in the best light—handsome, lovable, and generous. It ends with an exciting account of the Spanish Armada. The story is an agreeable mixture of fact and fiction.

The Garret and the Garden, or Low Life High Up; and *Jeff Benson, or the Young Coastguardsman.* By R. M. Ballantyne. With Illustrations. (Nisbet.) These two stories are told in a bright manner. In the first there is an account of a garden on the roof of a humble dwelling in the East-end of London; and it is shown how life, though surrounded by what is low and vulgar, can be purified by artistic taste. "Jeff Benson" is a stirring tale of a young coastguardsman, who experiences the usual round of shipwrecks, fires, &c., but ends by coming in for a large fortune.

"Fritz" of Prussia. By Lucy Taylor. (Nelson.) To any boy or girl interested in history this book would be a welcome gift. The introductory chapters are excellent. In the first Miss Taylor gives a brief account of Prussian history from the founding of Königsberg by the Teutonic Knights down to the death of Frederick William the Second of Prussia, the grandfather of the late Emperor William. In the second chapter Prussian history is continued to the birth of the late Emperor Frederick in 1831. From 1863 to his death the biography of the Crown Prince and Emperor becomes the history of Europe. The sketch of this eventful period is well drawn by Miss Taylor, who has the knack of conveying information in a pleasant manner.

The Log of the Bombastes. By Henry Frith. Illustrated by Walter William May. (Griffith, Farran & Co.) This is a spirited and well-written tale of naval adventure on the coasts of South America and among the islands of the Pacific. The incidents show more than usual freshness of invention, without being at all improbable—except one relating to a volcanic island inhabited by cuttlefish, the date of which is the first of April. The illustrations are rather disappointing.

Fresh from the Fens: a Story of Three Lincolnshire Lassies. By E. Ward. With eight Illustrations. (Seeley.) A pretty little story, telling how three little girls from a Lincolnshire parsonage went on a visit to their aunt near the cathedral town of "Avon-minster," and how their simple goodness won the hearts and softened the manner of some very ill-trained and ill-conditioned young cousins, and led to various other desirable results. The illustrations are ludicrously amateurish.

The Little Princess Angel. By Stella Austin. (Walter Smith & Innes.) This is a delightful story for girls. The plot is good, and the

character of the young heroine is ably and sympathetically drawn. Miss Austin is a lover of children, and describes them well. The picture of the little Italian Princess in the old English home is charming, and the tale of her adventures in the travelling circus is decidedly well told. The author would, we venture to think, have done better if she had laid down her pen after writing Chapter I. in Part III.; for here the interest ceases. Perhaps, however, to the young reader, for whom the book is intended, the digression about the puppy "Notable" will not be all unwelcome. Miss Austin may be a better judge than we.

City Boys in the Woods: or, A Trapping Venture in Maine. By Henry P. Wells. Illustrated. (Chapman & Hall.) The story of this book is very slight. Two Boston lads of seventeen are permitted by their fathers to set out alone on a "gunning" expedition into the backwoods of Maine. After two or three days' adventures, they naturally come to hopeless grief in the forest primeval. But they are rescued by a benevolent trapper, who initiates them into the mysteries of woodcraft, and spins long yarns about moose, caribou, beavers, &c. Here the author is in his element; for he evidently knows well the delights, dangers, and hardships of a hunter's life. Whether his descriptions are so deterrent as they are intended to be, may be doubted; but they are certainly extremely vivid and picturesque. As is often the case with American books, the illustrations are more than half the whole. As pictures of scenery and of animals they are equally admirable. Some are from photographs; others bear the names of Mr. A. B. Frost and Mr. R. A. Muller. The engraving varies in merit, but not seldom it attains the same high standard as the best of the drawings.

The Slave Prince. By Archdeacon Chiswell. (Griffith, Farran & Co.) This story, which, we are assured, is founded on fact, illustrates the adventures of Perano, a runaway slave, the difficulties attending the observance of treaties especially intended for the benefit of unfortunates of this kind. Captain Hardy, of the *Favour*, is an exceptionally good commander; for he is not only a thoroughly humane man, but he is so thoroughly up in the language of the treaty, in virtue of which he is asked to give up Perano, that he completely baffles that poor lad's enemies. In addition to this interesting feature of *The Slave Prince*, the unravelling of the royal negro mystery in it is well managed. Most of the negroes who appear in this story, especially the "scholarly" Taleny and the scoundrelly Salo, are remarkably well drawn. Archdeacon Chiswell's descriptions of tropical scenery are more than graphic. Some of his chapters are a trifle too long; but, all things considered, he has produced one of the best and most sensational—although not too sensational—books dealing with negro life in its present state that have ever been published.

The Little Ladies. By Helen Milman. Illustrated by Emily F. Harding. (Griffith, Farran & Co.) And very nice "little ladies" they are so long as they remain little. There is not a pin to choose between them; and the "Gasman" is a very nice young fellow, too, until he develops into Lord Claremont; and Sybil, or "Sweetheart," is a "lovely" aunt, until she falls in love. In short, it is a delightful book till you get rather more than half-way through, and some of the episodes, like the taking of the blind man to church, are very pretty and new. But we confess that we do not greatly admire the love-making and the religious sentiment that follow. We had much rather that Nona and Nesta had remained "little ladies" to the last, although Nesta marries Guy, and Nona, by an accident, is "called to the highest plat-

form of suffering." Miss Milman may fairly congratulate herself that the "little ladies" are not "story-book" children altogether, but the same epithet describes but too accurately the young women into which they develop. When will writers of stories like these understand that in art as in life there is a distinct break between childhood and adolescence, and that quite a new story begins when the nursery and school-room doors are closed? To begin this story at the fag-end of the other is as great a mistake as to begin dinner directly after breakfast.

The Golden Weathercock. By Julia Goddard. (Blackie.) Miss Goddard is not deficient in fancy, and her stories are picturesque and bright, if rather thin and inconsequent. They are full of lively dialogue, pretty pictures, and striking incidents, like the introduction to a pantomime. They are told by a weathercock and several other less stationary birds, by two winds, a cat, a rainbow, and a star, and if they contain nothing which lingers long on the memory, they arrest the attention sufficiently by a series of gay dissolving views to enable the reader (or spectator rather) to sit out the performance without being bored. Indeed, the effect of the book generally is of a pleasant dream of all the Christmas pieces and fairy tales one has seen and read for the last thirty years, from Planché and Perrault to Blanchard and Lewis Carroll.

Santa Claus on a Lark, and Other Christmas Stories. By Washington Gladden. (Fisher Unwin.) This is an American book; but English children will like it none the worse for that. The sprightly extravagance of the stories is delightful in its way; and the volume altogether, with its large handsome type, good paper, and clever pictures, is pleasant to look at and to handle.

Half-hour Plays. By Amabel Jenner. (Walter Smith & Innes.) A book which will be a welcome addition to the libraries of our little schoolroom actors and actresses, and especially appreciated by such among them as are sufficiently poetical to understand the sentiment and feeling of the book. The unknown wonders of fairy-land, the ideal lives of elves and brownies, are always subjects of delight in childhood. But to many of our little ones the idea that they themselves may become "good folk" if they will, that love and unselfishness are fairy wands they all possess and can use at pleasure, will be as novel as it might be made delightful; and this idea seems to be the silver thread running through the book—the *motif* of the little plays. As regards its stage possibilities, the *dramatis personæ* are few and the parts easy; the difficulties begin in the fact that the scenery to be effective would need to be elaborate and beyond some schoolroom capabilities. Ice palaces in the Arctic regions—lovely as they sound—are not easy to create; and moonlight scenes in dim far-reaching forests are out of place in a London back drawing-room. However, difficulties like distance may lend enchantment, and snowy Christmas holidays produce brilliant ideas.

Duty's Bondman. By Helen Shipton. (S.P.C.K.) We are always glad to receive new books from this authoress. We are sure of getting a readable story, with much originality, and a distinctly high moral tone. *Duty's Bondman* is no exception to this rule. It is an interesting story of a young man, Laurence Ford, who begins life in doing his duty for duty's sake, and ends in performing it under the law of love. Laurence goes as valet with an invalid master, who, to prolong his life, spends the winter in Algiers. The description of the journey there and their various adventures will make this book deservedly popular. We recommend it to all parish libraries.

Steady and Strong. By R. M. Freeman. (Griffith, Farran & Co.) We do not know what school is intended by Chudleigh Abbey, and therefore cannot guess who is the original of "the head"; but it is impossible not to be interested by the enthusiasm with which the author of *Steady and Strong* describes all the arrangements—domestic, sanitary, and scholastic—of his favourite school, and the estimable character of its master. This enthusiasm redeems the book, which, as a picture of school life, is crude in its drawing of character and feeble in plot. There is not much necessity for the warning of the preface that the three bad boys are "entirely without foundation in fact." The illustrations are spirited, but we do not admire the "process" by which they are reproduced.

Heart of Gold. By L. T. Meade. (Frederick Warne.) This is a story for girls, describing the life of two orphans, who, though twins, have very different characters. Jocelyn Karron is the idle, while her sister Hope is the industrious, apprentice. The old idea is adhered to, and the selfish Jocelyn comes to no good end. We are bound to say that the dialogue is stilted, but the plot is clever and the love-story interesting. Markham, the hero, is an unmitigated prig. That he should escape whipping disappoints the reader; but Hope, the heroine, has a heart of gold, and is the best drawn character in the book.

The Farm on the Down. By Anne Beale. (Hodder & Stoughton.) This volume takes its title from a story of farm life, the scene of which opens in a snowstorm. The subject is the return of a prodigal daughter to a dying mother. Unfortunately the author is realistic to the extent of being commonplace. There is neither art nor picturesqueness in the tale, and the following sentence is a fair sample of Miss Beale's style: "She took a basin containing warm milk from the fender, and by means of a piece of sponge and her fingers strove to replace the maternal ewe to this her offspring." The second story in the volume deals with country life in Wales, and is decidedly more interesting than the first.

Dorothy the Dictator. By Annette Lyster. (S.P.C.K.) This is a story of a curate who lives with six brothers and sisters. Their house is a large one, but their income is small, and the combination requires management. Dorothy becomes the house-keeper in place of her eldest sister, and at once order reigns and waste is put a stop to. There are, however, some drawbacks even to the rule of King Stork; and Dorothy the manager imperceptibly becomes Dorothy the dictator. The story is well told, and the dialogue is throughout bright and clever.

The Young Squire. By Lady Dunboyne. (S.P.C.K.) Lady Dunboyne has here given us a very prettily-written and naturally told story of a family of real children. "The Young Squire" is a boy of thirteen brought up by two adoring aunts. He goes to stay with his cousins in London, and the account of how he saves a poor cab-horse from a miserable end is well drawn. The tone of the book is excellent, and it deserves to be popular.

The Spoilt Twins. By Emily Dibdin. (Nisbet.) There is nothing new either in plot or character in this little tale. But the old story of the troubles and disasters of two spoilt children, and their gradual acquisition of wisdom by means of their sorrows, is told again with more than the average skill and knowledge; and a pleasant little story is the result.

When we were Children. By E. M. Green. Illustrated by W. G. Burton. (Griffith, Farran

& Co.) This is a book which will charm on account of its illustrations, though these are strangely unequal. It is difficult to believe that the picture of Tring in page 4 and the woodcut on page 173 are by the same hand. The letter-press is decidedly dull, and the descriptions of child-life are both uninteresting and commonplace. The book is well printed and decorated, and the verses which precede the chapters are well chosen.

Pictures and Stories from English History. With numerous illustrations (Nelson.) Children of eight or nine will be pleased with this book. The pictures are mostly good; the stories are short and simply told, and are interspersed with political pieces—among others Bell's "Mary Queen of Scots," Southey's "Battle of Blenheim," and Mrs. Hemans's "The Pilgrim Fathers."

A Boy's Honour. By Maud Christie. (S.P.C.K.) A short, well-written story of school-boy life, likely to be popular in a school or parish library. Although there is nothing new or original in the plot, it is well worked out and ends satisfactorily.

Wanted a Sphere. By M. Bramston. (S.P.C.K.) No girl need search long for a sphere who reads Miss Bramston's idyllic tale. It teaches how to take a deep and loving interest in the ordinary people of everyday life. That the author's sentiments are lofty and her heroines loveable goes for granted.

A Message from the Sea, by A. Eubule-Evans (S.P.C.K.), is a brightly-written seaside story rather than a story of the sea. It contains a town boy who does not recognise whittings at the sea, because in London they are always seen with their tails in their mouths, and who proposes to take a room in a lodging-house for a pet monkey, and pay for it out of his pocket-money.

The Children's Treasury for 1890. (Nelson.) An excellent little book and a boon for Sunday-school teachers on the look-out for prizes. The poems are above the average, the pictures artistic, and the tales and anecdotes both interesting and instructive; while some of the customs of foreign lands described will probably be quite unknown to most of the readers, be they nurses, teachers, or children. The book is worthy of its name, for its contents are really of value.

We may notice here two reprints, both of which are admirably adapted for Christmas presents. First, Messrs. Reeves & Turner—who are now, we believe, the publishers of all Mr. William Morris's works—have at last issued *The Earthly Paradise* in a single volume, closely printed in double columns of about 440 pages. The familiar design is still on the title-page, and the cover bears a graceful pattern of leaves and flowers. It is interesting to know that the original four volumes (1868-70), which intervened between Swinburne's *Poems and Ballads* and Rossetti's *Poems*, have passed through seven editions; and not everybody is aware that a popular edition in duodecimo was published in ten parts in 1872, and again, bound up in five volumes, in 1886. The other reprint is of Carlyle's Translation of *Wilhelm Meister*, in two volumes, which form apparently the first of a series which Mr. David Stott is issuing under the title of "Masterpieces of Foreign Authors." It is clearly printed on good paper, and handsomely bound—perhaps too handsomely for the smoke of London. Prof. Edward Dowden has written a brief introduction; while Mr. C. K. Shorter is responsible for editorial notes. Each volume has a frontispiece—Goethe's portrait and Goethe's house at Weimar—reproduced by the novel and not altogether unsatisfactory process called photomezzotype.

NOTES AND NEWS.

We are glad to hear that Dr. Charles Wordsworth, Bishop of St. Andrews, has written his *Recollections*, which go back to the first decade of the century. The first volume will be published in the coming spring, under the title *Annals of My Early Life*. It will include his school-days at Harrow; his brilliant Oxford career, when he rowed in the first university boat-race (which, indeed, he has the credit of having organised), played in the university eleven, and also won a first-class and several university prizes; and his residence at Winchester as second master for ten years before he went to Glenalmond.

MESSRS. MACMILLAN & Co. will publish early in January the first volume of the new and revised edition of *The Cambridge Shakespeare*. Mr. Aldis Wright, the surviving editor, has gone carefully over the whole book in the light of the most recent textual criticism, and it is hoped that the edition in its final form will fully sustain its reputation as the most scholarly in existence. No pains have been spared to make the book outwardly attractive by the use of new and handsome type, and by careful printing, for which the Cambridge University Press is deservedly famous. The work will, as before, be completed in nine volumes, to appear quarterly.

A COMMITTEE—with Viscount Melville as chairman, Prof. Masson as vice-chairman, and Mr. A. W. Purvis, of Esk Tower, Lasswade, as hon. secretary and treasurer—has been formed to erect a memorial over the grave of William Drummond, in Lasswade churchyard, two miles distant from the poet's castle of Hawthornden, where he received Ben Jonson in 1618-9. The monument will include a medallion portrait, for which authentic materials exist; and admirers of his work residing in the neighbourhood have undertaken that roses shall shade the place, according to Drummond's desire, indicated in the words of his proposed epitaph, in his address to a brother poet, the Earl of Stirling. If funds permit, a statue or other more important memorial will be erected in some suitable locality, in addition to that over the grave.

THE Rev. Dr. J. C. Cox—now rector of Barton-le-Street in Yorkshire, but formerly of Derby—has nearly completed a work in two volumes, to be entitled *Three Centuries of Derbyshire Annals*. It is based mainly upon the records of quarter-sessions from the time of Elizabeth, which, though imperfect in some particulars, are yet both older and more varied than those of any other English county. Apart from local administration and criminal justice, special chapters will deal with military, ecclesiastical, fiscal, poor-law, and economical questions. In an appendix will be given particulars of every enclosure award; and there will be three full indexes. The publishers are Messrs. Bemrose & Sons, who hope to have the book ready early in the new year.

MESSRS. GEORGE PHILIP & SON will publish immediately *Across East African Glaciers*, by Dr. Hans Meyer, being an account of the first ascent of Mount Kilima Njaro. The book will have upwards of forty illustrations, including photogravures and a coloured frontispiece. An appendix will deal with the geological, botanical, and entomological results of the expedition.

MR. JOHN MURRAY has in the press *A Ride through the Disturbed Districts of Asia Minor and Armenia*, by Mr. H. C. Barkley, author of "Bulgaria before the War."

MESSRS. EDEN, REMINGTON & Co. will publish on January 1 a work entitled *Last Year*, which will contain, in addition to a

chronological summary of the principal events of 1890 an obituary list of the year, together with portraits.

MESSRS. T. & T. CLARK have arranged with Prof. Hermann Schultz, of Darmstadt, for an English translation (from the latest edition) of his *Old Testament Theology*, which has already reached four editions in the original. The translation will be by Prof. J. A. Paterson, of Edinburgh.

THE same publishers announce for immediate publication *The Lord's Supper: a Biblical Exposition of its Origin, Nature, and Use*, by the Rev. J. P. Lilley, of Arbroath.

Seven Lights of Society: or, the Eighth Voyage of Sinbad the Sailor, by Mr. J. A. Kelman, is the title of a volume bearing on current social questions, announced for immediate publication by Mr. Elliot Stock.

MISS MABEL PEACOCK has written for *Bygone Lincolnshire* a work to be shortly issued by Messrs. William Andrews & Co., of Hull, a long paper on "Havelok the Dane."

THE novel by Mr. Littlejohns, entitled *The Flowing Tide*, which was announced in the ACADEMY of last week, is published by Mr. Stanley J. Kilby.

MESSRS. GRIFFITH, FARRAN & Co., owing to the growth of their ordinary publishing business, have disposed of their department dealing with Bibles, prayer-books, fine bindings, &c., to the Oxford University Press Warehouse.

TWENTY-ONE of Mendelssohn's letters to his intimate friend, Julius Schubring, are now to be seen in London. Mr. Quaritch is in temporary possession of them, and will, we doubt not, gladly exhibit them to the lovers of the great composer. The earliest is dated in 1830, and the latest in 1846, so that they may be called representative of his whole active career. The close and affectionate relations between the writer and the recipient give a more than ordinary interest to the little collection. Schubring is known as the writer of "Recollections of Mendelssohn," which appeared nearly five-and-twenty years ago, and is still read with eagerness.

AT a meeting of the members of the National Liberal Club, held on December 14th, Prof. T. W. Rhys Davids in the chair, it was decided to form within the club a Philosophical Circle, for the discussion of philosophical questions. The provisional committee are issuing invitations to an inaugural dinner, to be held on January 14th, at 7 p.m., when they will submit proposals as to the organisation of the Circle, a committee will be elected, and an inaugural address will be delivered by Prof. Rhys Davids on "The Evolution of Indian Philosophy as compared with Western Thought."

MESSRS. MACMILLAN have issued the two parts of Sir John Lubbock's *The Pleasures of Life*, bound up in one volume. Part I., which contained the famous list of one hundred best books, was first published in June, 1887, since which time more than 70,000 copies have been sold. It is interesting to learn that Sir John Lubbock has been induced to make only two changes in his original list, two plays—Kalidasa's "Sakuntala," and Schiller's "Wilhelm Tell"—taking the place of Lucretius and Miss Austen. Part II. has been no less successful, more than half as many copies having been called for in less than half the time. After this, let no modern author complain that there is no public for any books except fiction.

Correction:—In the obituary notice of W. B. Scott, in the ACADEMY of December 6, page 529, column 3, line 49, for "poverty" read "poetry."

FORTHCOMING MAGAZINES.

The first instalment of the long-expected Talleyrand Memoirs will appear in the *Century* for January, 1891, to be published towards the end of this month. M. Ledros de Beaufort has for this purpose translated into English, and Mr. Whitelaw Reid, the American Minister at Paris, will edit, these excerpts, which are understood to contain the tit-bits of the entire work. The *Century* has thus practically secured not only the right of translation, but also that of prior publication.

THE January number of the *Antiquary* will contain an article by Mr. W. H. K. John Hope on "The Mace of the House of Commons," illustrated by the first engraving of the mace and its details, which has been produced from photographs taken by special leave of Mr. Speaker and the Lord Chamberlain; and also an important series of original letters, giving details hitherto unknown of the last Stuart rising, under the title "Out in the Forty-five." Mr. F. Haverfield, of Lancing College, contributes to the same number the first of a quarterly series on "Recent Roman Discoveries in Great Britain."

SIR PATRICK COLQUHOUN and Wassa Pasha will publish in the January number of the *Asiatic Quarterly Review* the first of a series of papers on the ancient Pelasgi and their modern descendants, the independent researches of both having led to the same result. The same number will also contain an historical sketch of French enterprise in the East in 1623, by M. J. Girard de Rialle, based on a document in the archives of the French Ministry of Foreign Affairs. This document consists of instructions given by Louis XIII. to a mission sent to Shah Abbas by Cardinal Richelieu. It throws considerable light on the rivalry between France and Spain and the friendship of France for Turkey, and also on the relations between English and Dutch commercial and religious enterprise, and on the hope entertained by Louis XIII., that his sister's marriage to the King of England would ensure the free exercise of Roman Catholic worship at the Court of St. James.

MR. W. A. CLOUSTON will contribute an article on "The Asiatic Source of a Passage in the *Dietes*, printed by Caxton," to the January issue of the *Bookworm*.

New and Old, a penny church monthly, which has been for some years published by Mr. Hayes, and edited by the Rev. C. Gutch, will, with the January number, pass into the hands of Messrs. Griffith, Farran & Co., and will be edited by Miss E. M. Green.

THE first number of a new issue of the *Young Men's Christian Association Times* will be issued next week by the district travelling secretary, Mr. J. C. Moor, of Sunderland.

UNIVERSITY JOTTINGS.

THE second course of Prof. Max Müller's Gifford Lectures, to which we referred in last week's ACADEMY, is, we understand, ready for publication. The third course, which will treat of "Anthropological Religion," is to be delivered at Glasgow next January. Prof. Max Müller has been chiefly engaged during the last year in revising his lectures on the Science of Language. They will soon appear, in a new form, as "The Science of Language, founded on Lectures delivered at the Royal Institution in 1861." Of his new edition of the *Rig-Veda*, with Sâyana's Commentary, two volumes have just been published, the third is to appear in 1891, the last in 1892, so that the whole work will be finished in time for the

next International Congress of Orientalists to be held in London.

THE election to the deputy-professorship of comparative philology at Oxford, vacant through the resignation of Mr. Sayce, will be proceeded with immediately. Candidates are requested to send their applications, with testimonials, to the registrar of the university not later than January 14, 1891.

MR. KARL PEARSON, professor of mechanics and applied mathematics at University College, London, has been appointed lecturer in mathematics at Gresham College, in succession to the Dean of Exeter.

THE London University records for 1890 are already remarkable for the failure of all the candidates for the degree of D.Sc. They are now signalised by the success of two candidates for that of D.Lit. The successful candidates are Mr. R. J. Lloyd and Mr. John Taylor—the former in English, the latter in Hebrew. This is the first time that the degree has been awarded since the revision of the regulations in 1885. Mr. Lloyd presented a thesis upon "Vowel-Sound," embodying a theory of which some account was given, under "Meetings of Societies," in the ACADEMY of April 18.

WE extract from the *University Correspondent* the following statistics with regard to the recent degree examinations of the London University. For the B.A. there were 399 candidates, of whom 73 passed in the first and 145 in the second division; total, 218, or 54 per cent.; of these, women gained 53 passes out of 78 candidates. For the B.Sc. there were 145 candidates, of whom 28 passed in the first and 43 in the second division; total, 71, or 49 per cent.; of these, women gained 8 passes out of 20 candidates. As compared with the previous year, these figures show a decrease for the B.A., but an equally large increase for the B.Sc. The University Correspondence College claims to have passed 85 candidates, being 39 per cent. of the total. Of the London colleges, University College has 22; King's College, 5; and the Birkbeck Institution, 9. Of the provincial colleges, Aberystwith has 18; Owens, 13; Yorkshire, Mansons, and Cardiff, each 7. Of the women's colleges, Holloway has 7; Cheltenham, 6; and Bedford, 5.

ABERDEEN University has received a bequest of £10,000, under the will of the late J. G. Chalmers, to endow a chair of English literature.

AN Agassiz professorship of oriental languages, with an endowment of 50,000 dollars (£10,000), has been founded at the university of California, which is situated at the town of Berkeley, in that state.

THE annual meeting of the managers of the American School at Athens was held at Columbia College, New York, on November 21. Nearly all the colleges supporting the school were represented. Prof. Poland, of Brown University, was chosen director for the coming year, and 5000 dollars (£1000) was appropriated to carry on the work of the institution.

ORIGINAL VERSE.

JOY COMETH IN THE MORNING.

I HAD A sorrow, and I wept salt tears
One winter night, and heavy beat the rain;
At dawn came frost, and on my window pane
Each drop like fairy lacework now appears.

So shall my grief perchance become a pleasure,
Yes, tears maybe are jewels hearts would keep,
For in another life we'll wake from sleep,
And light shall sparkle from our new-found treasure.

BEATRIX L. TOLLENACHE.

MAGAZINES AND REVIEWS.

THE current number of *The American Journal of Psychology* is chiefly remarkable for an article on "The Brain of Laura Bridgman," by Dr. H. H. Donaldson. That now historical child, who, notwithstanding the loss or grave impairment of all the senses except touch, managed by the help of a carefully planned education to grow into an intelligent moral being, has probably had more attention bestowed on her by psychologists and paedagogists than any other individual of our species. In the present paper Dr. Donaldson reports on a particularly careful scientific examination of Laura's brain, the main result of which seems to be that the area of the cortex is below the average of her sex, though the difference is not great, and such as it is can be explained as the result of the failure of certain portions of the brain to develop completely. The results of measurement of the mass of the brain are to follow. Next to this article the most interesting feature of the Journal is a careful study, by Dr. W. Noyes on "The Insanity of Jean Jacques Rousseau." The writer bases his conclusions to a large extent on a recent German monograph on the subject, *J. J. Rousseau's Krankheitsgeschichte*, by P. J. Möbius. This study in psychiatry is particularly instructive. Few who read it will doubt that Rousseau gave quite unmistakable signs of mental disease, and that this disease had a clearly traceable development.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERTHELE, J. Recherches pour servir à l'histoire des arts en Poitou. Paris: Thorin. 15 fr.
BOULANGER, E. Voyage en Sibérie. Paris: Soc. d'éditions scientifiques. 7 fr. 50 c.
EBOUARD, E. Essai sur la politique intérieure d'Haïti. Paris: Châtelain. 2 fr. 50 c.
FROITZHEIM, J. Lenz u. Goethe. Bielefeld: Velhagen. 2 M. 50 Pf.
GRISBACH, E. Das Goethe'sche Zeitalter der deutschen Dichtung. Leipzig: Engelmann. 3 M. 50 Pf.
JOANNE, Paul. Dictionnaire géographique et administratif de la France et de ses colonies. T. 1 (A—B). Paris: Hachette. 25 fr.
LERICHE, L. Les Etapes de Gutenberg. Paris: Chacornac. 12 fr.
MIALLE, G. Géographie des colonies françaises. Paris: Châtelain. 3 fr. 50 c.
MURKE, M. Die Geschichte v. den sieben Weisen bei den Slaven. Leipzig: Freytag. 2 M. 60 Pf.
PITON, C. Histoire de Paris: le quartier des Halles. Paris: Rothschild. 50 fr.
TISSANDIER, G. Souvenirs et récits d'un acrobate militaire de l'armée de la Loire. Paris: Dreyfous. 9 fr.
VIGNON, L. L'expansion de la France. Paris: Guillaumin. 3 fr. 50 c.
VILLE, Léon. La lutte et les lutteurs. Paris: Rothschild. 10 fr.
WESSELY, E. J. Geschichte der graphischen Künste. Leipzig: Weigel. 20 M.

THEOLOGY, ETC.

- LIPSCHUS, R. A. Die apokryphen Apostelgeschichten u. Apostellegenden. Ein Beitrag zur altchristl. Litteraturgeschichte. Ergänzungsheft. Braunschweig: Schwetschke. 8 M.
STRAUSS, U. TORNEY, V. v. Der altägyptische Götterglaube. 2. Thl. Heidelberg: Winter. 10 M.

HISTORY, ETC.

- ARGOVIA. Jahresschrift der histor. Gesellschaft d. Kantons Argau. 21. Bd. Aarau: Sauerländer. 3 M. 20 Pf.
ARBORE, ancien, questre de la Toison d'or et de l'Europe au 15e siècle. Paris: Berger-Levrault. 200 fr.
BERGER, E. Les registres d'Innocent IV. Fasc. IX. Paris: Thorin. 9 fr. 50 c.
BIE, S. Die Fortschritte d. Völkerrechts seit dem Wiener Congress. Breslau: Schletter. 1 M. 20 Pf.
BUG, O. Schlesische Heidensteden, ihre Erbauer u. die Handelsstrassen der Alten. Berlin: Calvary. 10 M.
DU FRESNE DE BEACOURT, le Marquis G. Histoire de Charles VII. T. 5. Le Roi victorieux. Paris: Picard. 8 fr.
FITTING, H. Die Institutionenglossen d. Gualcausus u. die übrigen in der Handschrift 328 d. Kölner Stadt-Archiv enthaltenen Erzeugnisse mittelalterlicher Rechtsliteratur. Berlin: Gutentag. 5 M.
GINDLEY, A. Die maritimen Pläne der Habsburger u. die Antheilnahme Kaiser Ferdinand II. am polnisch-schwedischen Kriege während der J. 1627—1629. Leipzig: Freytag. 2 M. 80 Pf.
LALORE, Ch. Collection des principaux cartulaires du diocèse de Troyes. T. 7 et dernier. Paris: Thorin. 12 fr.
MONUMENTA Germaniae historica. Indices eorum quae tomis hucusque editis continentur. Scripturae O. Holder-Egger et K. Zeumer. Hannover: Hahn. 12 M.
RACHFAHL, F. Der Stettiner Erbfolgestreit (1464—1472). Breslau: Koebner. 8 M.

STRATZ, R. Die Revolutionen der J. 1848 u. 1849 in Europa, geschichtlich dargestellt. 2. Thl. Heidelberg: Winter. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BIEDERMANN, G. Moral-, Rechts- u. Religionsphilosophie. Leipzig: Freytag. 4 M. 20 Pf.
 FRITSCH, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 3. Bd. 1. Hft. Selachii. Prag: Rivnac. 32 M.
 HEINE, F., u. A. REICHENOW. Nomenclator musei Heineani ornithologici. Berlin: Friedländer. 10 M.
 LORENZ-LIBUNAU, J. R. Ritter v. Die Donau, ihre Strömungen u. Ablagerungen. Wien: Gerold's Sohn. 3 M. 20 Pf.
 PENZIG, O. Pflanzen-Teratologie, systematisch geordnet. 1. Bd. Dicotyledones polypetalae. Berlin: Friedländer. 20 M.

PHILOLOGY, ETC.

- ACTA martyrum et sanctorum. Syriace ed. Bedjan. Tom. 1. Leipzig: Harrassowitz. 20 M.
 ALBRECHT, E. De adiectivi attributi in lingua latina collocatione specimen. Leipzig: Fock. 2 M.
 BÜHLER, G. Die indischen Inschriften u. das Alter der indischen Kunstpoesie. Leipzig: Freytag. 2 M.
 DE HARLEZ, C. I-Li. Cérémonial de la Chine antique. Paris: Maisonneuve. 15 fr.
 DE LA GRASSE, Raoul. Etudes de grammaire comparée. Essai de phonétique générale. Paris: Maisonneuve. 12 fr.
 EXERCITATIONES palaeographicas in Bibliotheca Universitatis Lugduno-Batavae instaurandas iterum indicit S. G. de Uries. Leiden: Brill. 2 M.
 KÜHNER, R. Ausführliche Grammatik der griechischen Sprache. 1. Th. 3. Aufl. besorgt v. F. Blass. 1. Bd. Hannover: Hahn. 12 M.
 MAIRET, J. de. Silvandre, m. Einleitg. u. Anmerkgn. hrg. v. R. Otto. Bamberg: Buchner. 3 M.
 ROTHE, C. Die Bedeutung der Wiederholungen f. die Homerische Frage. Leipzig: Fock. 1 M. 20 Pf.

CORRESPONDENCE.

JULYAN NOTARY'S EDITION OF "THE KALENDER OF SHEPARD'S."

6, North-crescent, Bedford-square, W.C.: Nov. 22, 1890.

While completing the bibliographical history of "The Kalender of Shepherdes" for my forthcoming edition, I have had the satisfaction of finding out and rectifying several erroneous statements concerning Julian Notary's edition, which I beg to communicate to the readers of the ACADEMY as a contribution to the history of English typography.

The first English edition of "The Kalendar" etc., appeared at Paris, in 1503, under the title "The Kalendar of Shyppars." It is a Scotchman's translation of "Le compost et Kalendarier des bergiers" (ed. 1496). As English people were unable to appreciate the uncouth language of this edition, further disfigured by French compositors, Rychard Pynson had it revised, and printed a second edition at London in 1506. Independent of these two texts, Robert Copland translated the French original for the third English edition, printed by Wynkyn de Worde in 1508. Combining Pynson's and Wynkyn de Worde's texts, Julian Notary printed about 1518 the fourth English edition; and his text is reproduced more or less faithfully, and with orthographical changes in the editions of the sixteenth and seventeenth centuries.

Notary's edition is of extreme rarity; in fact, there is no perfect copy of it extant. Three copies, with smaller or greater deficiencies, are found in the libraries of Alfred Huth, Esq., London, and F. Locker Lampson, Esq., Rowfant, Sussex, and in the Bodleian at Oxford (Auct. QQ. supra ii. 30). I have been able to examine all three, as both gentlemen kindly allowed me the collation of their copies.

If quite complete, Notary's edition consists of 104 folios, arranged from A to N in eights. The title "The Kalender of Sheperdes" above a woodcut, representing a shepherd gazing at the starry sky, while a wolf tears his sheep, is on A₁ recto, the colophon on N₈ verso. The edition is peculiarly marked through the appearance of a Tudor-rose on the rectos of ff. B₂; G₁ and s, T₂ and M₁; and on the verso of G₄. This rose is of the size of a shilling, is sometimes printed in red, sometimes black, and contains in the centre a Roman M, above it a sign resembling an A, and below it an asterisk.

The copy in the Huth Library is the most perfect of the three copies. It lacks only nine folios, viz., M₈ and N₁₋₈, besides the right-hand side corner of the bottom of fol. I₈.

The copy in the Rowfant Library* was hitherto supposed to be quite perfect, two leaves (N₇ and s) having been supplied by facsimiles. This statement proved, as I discovered on a closer examination, to be wrong. Besides the two leaves in facsimile, the copy contains ten leaves from two later editions, viz., M_{8, 6, 7}, from the edition of 1556 (the only known copy of this edition is at the Lambeth Library), and M₈, N₁₋₆, from the edition of 1559 (there are two copies known of this edition—one in the Britwell Court Library, the other in the Parker Collection, Corpus Christi College, Cambridge, MS. 169 iii.)† I am surprised that this forgery has hitherto escaped the attention of those who examined the copy, especially when I consider the somewhat ambiguous remark in the Fuller Russell Sale-Catalogue "with all faults."‡

The copy in the Bodleian Library is still more deficient. It lacks no less than eighteen folios—viz., A₁ and s; E_{1, 2, 3}; F_{2, 7}; G₂₋₈; T₄₋₈; N₇₋₈, including title-page and colophon.

By taking the Huth copy, adding to it folios M₈ and N₁₋₆ from the Bodleian copy, and photographs from the two leaves facsimiled in the Rowfant copy, it would be possible to make up a perfect book.

The colophon on N₈ verso (facsimile) in the Rowfant copy runs thus:

"Imprinted in Powles chyrch yarde at the sygne of the thre
 Kynges by Julyan Notary the yere of our lorde a. M.CCCCC. &."

a third line is missing, thus leaving the date incomplete. From a comparison with quotations of this colophon by Haslewood in Sir Egerton Brydges's *Censura Literaria* (vol. iii. p. 27), and Dibdin in his *Typographical Antiquities*, the portion marked in italics in the above colophon seems to have been missing on the leaf from which the facsimile is derived. Dibdin, in the second volume of *Typographical Antiquities* (1812), devotes a considerable space to the description of various editions of "The Kalendar," &c.; but his statements are, except those about the edition of 1503, all wrong. On page 526 he says:

"There is no edition of this work extant with the name of Pynson subjoined as the printer of it. It

* The Rowfant Library, Catalogue of the Printed Books, Manuscripts, &c., collected by F. Locker-Lampson. London, 1886, 8vo, p. 115.

† A-N in eights."

‡ Title with woodcut of shepherd gazing on the heavens, while a wolf devours his sheep, and, on verso of a student resting after work, A₁; Prologue A₂ recto; Table A₂ verso and A₃. Illustrated throughout with curious woodcuts, apparently of German origin. (.)

"A similar edition by the same printer, from the only known copy of which also the last figure of the date has been cut off (.) is very fully described by Dibdin in *Typ. Ant.* vol. ii. This copy appears to belong to the same edition as that described by Haslewood in Sir Egerton Brydges's *Cens. Literaria*.

"From the Fuller-Russell Library."

† The editions of 1556 and 1559 are page by page reprinted from Notary's edition; but the type and, if not this, the more modern orthography must at a first glance convince an expert of their later date.

‡ Sale Catalogue of the Library of J. Fuller Russell, Esq., July 1st, 1885. No. 1078 Shepard's Kalender Prose and Verse black letter, numerous woodcuts, the last two leaves marvellously facsimiled by Harris, sold therefore with all faults, green morocco, gilt edges by Lewis, small folio. Julian Notary 1510.

*. Specimens of the printing by Julian Notary are extremely rare.

is only from internal evidence that the present and subsequent impressions are arranged in the order in which they are described."

As the Catalogue of the Grenville Collection points out, there is a copy of Pynson's edition extant, with the name plainly and legibly attached to it. What Dibdin describes on pp. 526-34 is not Pynson's nor Notary's, but the edition of 1556. It appears he had never seen a copy of Pynson's. On pp. 590-603, where Dibdin pretends to give a detailed account of Julian Notary's edition, a very strange confusion has taken place, in fact, he mixes two editions. To judge by the fragment of the colophon:

... oles chyrch yarde at the sygne of the thre ...
 ... otary the yere of our lordea. M.CCCCC. & ...
 he had really seen a copy of Notary's impression, most likely the one now at Rowfant; but his description following is that of a much later edition, as is proved by the appearance of Roman type in the facsimile page (p. 594) and by the first date on the table of eclipses: "M. d. l. x." From the copious specimens Dibdin gives as illustrations, I have been enabled to ascertain that he describes the edition of 1560 (?) in the British Museum (C. 27. K. 6).

Haslewood, in the *Censura Literaria*, gives a description of a copy of Notary's edition; but it is not thorough and detailed enough for the purposes of the critical bibliographer.

The determination of the date of Notary's edition has caused various bibliographers great difficulties and led them to wrong conjectures.* In the Catalogue of the Bodleian Library Notary's edition is ascribed to Pynson and dated 1497, very probably from the table of the eclipses of the sun and the moon. Hazlitt dates it 1510. As there is no copy of "The Kalender of Sheperdes" extant with a complete date, we are left to conjecture it.

From books of Julian Notary's press that have come down to us, containing colophons with genuine dates, we know that Notary settled first about 1496 in King-street, Westminster; about 1503 he moved thence to St. Clement's Parish, and established himself "without Temple Bar," at the sign of "The Three Kings."† About 1515 he removed to St. Paul's Churchyard. The first book we possess with a genuine date from this last address is "The Cronicles of England, with the fruit of the times." The colophon of this book runs line by line thus:

"Enprynted at Londō in powlys chyrche
 yarde at the weft dore of powlys
 befye my lorde of London
 palays by me Julyan
 Notary.

In the yere of oure lorde god. M.CCCCC. xv."

There are two books in the University Library, Cambridge, from Julian Notary's press, bearing the date 1516, and printed in St. Paul's Churchyard at the sign of St. Mark, § viz.—Robert Whittington's *De Metris* and *De Octo Partibus Orationis*. The colophon of the former runs thus:

"Explicit whytintoni editio nuper impressa
 Londoni per Julianum Notari impressorem cō-
 morante iuxta sancti Pauli sub interfignis fan-
 cti Marci. Anno dni. MCCCC. xvi. xxiii. mē-
 fis Julii."

* Compare Th. Warton's *History of English Poetry*, ed. W. C. Hazlitt, 1871, vol. iii., p. 155; also Dibdin's *Typographical Antiquities*, W. C. Hazlitt's *Bibliographical Collections and Notes*, third series, Lond. 1887, 8vo, p. 231; and finally B. Quaritch's Catalogue, 1886, p. 115, &c.

† See *Misale secundum usum Sarum* (1498); *The Book of Devotions* (1502).

‡ *The Golden Legend* (1503); *Herolt's Sermones Discipuli*, &c. (1510).

§ I owe the information concerning the two books in the Cambridge University Library to Mr. E. Gordon Duff.

The colophon of the latter:

"Explicit libellus octo partiū Roberti whittintoni lich-
feldienfis Artii magiftri Londini ipreffus per me
Julianu
notary commorāte circa templū Sancti pauli sub
iterfignis
feti Marci. Anno dni. M.cccc. xvi. xxvii mēfis
Augufti."

The Life of St. Barbara has the following colophon:

"Here endeth the lyfe of faynt Barbara
Imprinted in London by me Julyn
Notary dwellynge in Paules chyrche
yarde at the wette dore beyde my lorde
of londons palayfe / at the fygne of the
thre kynges Anno post virgineum
partum . M.cccc. xviii
Vive memor lethi."

It is impossible to fix the exact date of the removal to St. Paul's Churchyard, it probably took place very near 1515. Another question is, whether "the sign of St. Mark" and "the sign of the three kings" were attached to the same house. The colophons of the "Cronicle" and "Barbara" speak strongly in favour of this hypothesis. Both state "in St. Paul's Churchyard at the west door beside my lord of London's palace," but while the former does not mention any sign, the latter gives that of "The Three Kings."

According to this, Notary must in 1515 have had no sign at all or the "sign of St. Mark," because his books from 1516 have it; in 1518 that of "the three kings." A third possibility is that he had two houses in St. Paul's Churchyard, and first lived "at the sign of St. Mark," and thence removed to the sign "of the three kings."

I am inclined to believe—of course, it is only a conjecture—that he removed to a house in St. Paul's Churchyard which had the sign of St. Mark. In the first two years he adopted this new sign; but afterwards, perhaps for commercial reasons, he replaced it again by his old emblem "of the three kings," as it is not very likely that he should have found three houses with the same sign, however common "the three kings" may have been.

The last book I have come across with this place and sign named in it is the Life of Erasmus (1520). Its colophon runs thus:—

"Here endeth the life of faynt Erasmus. Imprinted
at
London in Powles chyrchyarde at the fygne of
the. iii. ky-
ges by my Julyan Notary . a . M.CCCCC. and
xx."

We may, therefore, fairly date the edition of "The Kalender of Shepards" by J. Notary "about 1518," which will certainly not be far from the exact year.

H. OSKAR SOMMER.

SUPERSTITIOUS USE OF THE ALPHABET.

Dunstable: December 15, 1890.

The pillar stone with Roman letters of the sixth or seventh century at Kilmalkedar (county Kerry) may indicate a former belief in the protective power of the alphabet. The stone is incised on one side with an ornamental cross with a long shaft; on the other with the alphabet running from top to bottom. In the middle of the alphabet three letters of much larger size are inserted, D N I. The stone is illustrated in Petrie and Stokes's *Christian Inscriptions in the Irish Language* (vol. ii., pl. 5), and the authors consider the D N I to be an invocation=DOMINE.

W. G. SMITH.

THE MONARCHICAL SPIRIT IN FRANCE.

Queen's College, Oxford: December 8, 1890.

Notwithstanding Mr. Hamerton's able, clear, and vigorous letter in the ACADEMY of December 6, I still adhere to the statement that the French Republic is not national, and that the monarchical sentiment is still alive, though dormant, but capable of vigorous revival.

In 1879—and how often since!—I have heard men and women say in France: "Ah, si le Prince Impérial vivait encore!" In 1873, when he was a Woolwich cadet, I heard Frenchmen and Frenchwomen ask: "A-t-il de l'esprit?" I have also constantly heard the Orleans Princes spoken of in France—and that by Republicans—as "nos Princes."

There is, and has been for the last twenty years, a great resuscitation of the past among French scholars and historians; and the value and the power of "heredity" and "hereditary" qualities and influences has become a household word in France, as well as in a good many other countries.

I do not wish to "oppose one affirmation to another," but I think Mr. Hamerton will perhaps admit that I have met one fact with another. And if I were not afraid of writing a long letter, I believe I have a few more facts in store which might possibly convince Mr. Hamerton that the Bishop of Annecy has been somewhat too hasty in his conclusion.

WILLIAM MARKHEIM.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 21, 4 p.m. South Place Institute.
7.30 p.m. Ethical: "Competition as a Principle of Social Progress," by Mr. J. A. Hobson.
MONDAY, Dec. 22, 8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants," V., by Prof. Vivian B. Lewes.
TUESDAY, Dec. 23, 3 p.m. British Museum: "History of the Literature of Babylonia, IV., Second Semitic Period," by Mr. G. Bertin.
SATURDAY, Dec. 27, 3 p.m. Royal Institution: "Frost and Fire," adapted to a Juvenile Auditory," L., by Prof. Dewar.

SCIENCE.

SOME POPULAR SCIENTIFIC BOOKS.

A Manual of Public Health. By A. Wynter Blyth. (Macmillan.) Dr. Blyth is probably most widely known as the capable and energetic medical officer of health and public analyst for St. Marylebone; to students of hygiene he is more particularly and intimately known as the author of most useful text-books upon various branches of their subject. This handsome and well-printed manual, whose appearance recalls Prof. Corfield's standard treatise upon sewage of the same publishers, is in all respects worthy of the writer's high position and reputation. It is neither a dictionary nor a cyclopaedia of a vast subject. It is a careful and well-proportioned statement, at once concise and complete, of the best and latest teaching and practise in all departments of public health. Statistics, air, ventilation, warming, meteorology, water, drains, sewage, nuisances, disinfection, zymotic diseases, hospitals, diet, the inspection of food, the duties of sanitary officers—all these subjects are here fully and ably discussed without omission of essential details and without redundancy, the whole illustrated with maps, diagrams, and plans. Dr. Blyth writes in a clear and lively style—the style, we can fancy, of one who has had to educate his masters of the vestry; and so this volume, though intended primarily as a book of reference and learning for sanitary officers and students, is full of interest and instruction for all of us who live over untrapped drains, breath infected air, and drink poisoned water. The laity read medical works proper far too much for their strength and peace of mind—already, thanks to the daily papers, the silly army of hypochondriacs is snitten with the

craze of tuberculosis; let them read instead such a manual as this, which deals with the broader facts and conditions of personal and popular health, and lays down useful rules within the comprehension and observance of all intelligent persons.

Through Magic Glasses, and Other Lectures. A Sequel to "The Fairyland of Science." By Arabella B. Buckley (Mrs. Fisher). With many Illustrations. (Stanford.) This is as pleasant a book of miscellaneous scientific information for young folk as we have seen for a long time. The contents are very diversified; there is a bit of astronomy, a bit of microscopic botany, something about the spectroscope and its revelations, and even a little on prehistoric archaeology, and the extinct fauna and flora of Britain. Mrs. Fisher writes brightly and lucidly, and no boy or girl with a spark of capacity for taking an interest in natural science can fail to be delighted with the book. The illustrations are excellent.

Object-Lessons from Nature. By Prof. Miall. (Cassell.) This first book of science comprises twenty-six short and well-illustrated lectures on subjects drawn from all departments of nature. They are intended for children of twelve onwards, and are exactly suited for home or scholastic use. Mr. Miall chooses some interesting plant or animal, and collects its most noteworthy associations after carefully describing its structure. In an age of good scientific books, this takes a high place among elementary manuals. It ought to prove of the greatest service to national and parish schoolmasters.

Among the Moths and Butterflies. By Julia P. Ballard. (Putnam's.) This book is a revised and enlarged edition of *Insect Lives*, and is intended for young Americans, as the butterflies and insects treated are mainly those of the New World. They are described in a popular fashion for children. The book is nicely printed; and more than a hundred good illustrations of insects and the larger American butterflies give it a certain value.

MR. G. URE—author of *Our Fancy Pigeons and Rambling Notes of a Naturalist* (Elliot Stock)—is an enthusiastic breeder of fancy pigeons; and as he "verily believes that even such scientists as Edwards, Dick, Frank Buckland, and the rest, were but highly-developed fanciers, which natural bent of mind supplied the enthusiasm necessary for the success they achieved, and without which they would have remained in obscurity," humble persons whose ambition never soared beyond keeping a cloud of white doves naturally feel insignificant. But it is only fair to praise Mr. Ure's careful account of the breeds of prize pigeons, to which are appended some "rambling ornithological notes" on a few of our wild singing birds and others which frequent the river-side. This book would delight every lad fond of nature and pets.

A WELL-KNOWN pisciculturist, Mr. Burgess, of Malvern, has written a useful little work—*Modern Fish Culture* (Billing). We are glad to see that he does not recommend the introduction of the Black Bass from America, and that he is doing his best to breed the White Fish from the same country (*corregonus albus*). It would be a substantial addition to our native supplies.

OBITUARY.

It is with great regret that we hear of the death of Mr. James Croll, LL.D., F.R.S. By sheer force of intellect he had raised himself from a very humble station of life, and acquired the reputation of a deep and original thinker on problems connected with geological physics. His work on *Climate and Time* has received

great attention, even from those who differ from his views, while his writings on such subjects as Oceanic Circulation and Stellar Evolution have also been widely read. Dr. Croll had for many years been suffering from a painful disease. But though fully aware of its fatal character his enthusiasm was not impaired, and he remained at work until removed by death last Monday, December 15, in his seventieth year.

CORRESPONDENCE.

SCHOOL BOOKS AND THE UNIVERSITY PRESSES.

Dulwich College, S.E.: Dec. 9, 1890.

The current number of the *Classical Review* contains a paper by Mr. Page, which will be welcome to all who are interested not only in school teaching but in the credit of English scholarship. It is a protest against "the mental pabulum which the Presses of Oxford and Cambridge send out as fit for the strong digestion of youth." It is a most refreshing protest; and that long enduring body, assistant masters, may congratulate themselves on having found at last a spokesman in so accomplished a writer and scholar as Mr. Page.

It cannot be a mere coincidence that only a few hours before reading this paper the present writer was endeavouring to throw into the form which follows a few remarks upon this subject. There must be something rotten in a state which has moved two persons, quite independently of one another, but with perhaps not dissimilar opportunities of forming an opinion, to make the same protest at the same time and upon exactly the same grounds. It is indeed an undoubted fact that one result of the business, the very active business, which is being done in England between the publishers and editors of some school editions is that pabulum of a very unwholesome kind is being administered to school boys.

Mr. Page has taken as his text two editions of Virgil, recently published by the Clarendon Press; may it be permitted now to call attention to the edition of the *Phormio* of Terence, issued under the same high authority? The book appeared in 1887; but the present writer made its acquaintance for the first time last week, and after a very cursory reading he offers the following selection from some of the striking statements to be found in it:—

(1) 23, "quom, 'although.' In Plautus often, in Terence occasionally, *quom* causal or concessive is followed by the indicative." After this it is no surprise to find that on 838:

"Ne quom hic non videant me conficere credant argentum suum."

there is no note at all, or that at 502:

"Neque, Antipho alia quom occupatus esset sollicitudine tum hoc esse mi obiectum malum!"

we are only given the very reprehensible rendering "at a time when Antipho might have been beset by," &c.

(2) 154, "when *ubi* is used of indefinite frequency the subjunctive naturally follows." Consistently with this we are told at 90, dum iret; "subjunctive of indefinite frequency."

(3) 723, "interest and *refert* take a gen. of the person."

(4) 840, "ostium concrepuit. Greek doors opened outwards, and so it was customary before leaving a house to knock against the door as a warning to persons in the street."

(5) 1035, "Cantor. Between two or more acts of a Roman comedy it was the custom to introduce a lyrical monologue (*canticum*) with a flute accompaniment. Cf. Pl. Ps. 1, 5, 158-160"—and the familiar passage is quoted at length.

These points turn upon the very alphabet of Plautine and Terentian scholarship; and the doctrine here offered is, it is submitted, either

inadequate, or misleading, or false. It may be doubted whether the force of misrepresentation could further go than it has gone in the passage last quoted. It is of less moment that on p. 117 it is suggested that *amarier* possibly " = amare-se (the reflexive pronoun)" or on p. 176 that *provincia* is derived from *providentia*. At 176 we are told that *eius* (fem.) *amittendi* is instructive as showing "how entirely the gerund was once a verbal noun." It would be interesting to know when the form ceased to bear that character. Lastly, on p. 442; "qui me et se hisce inpedivit nuptiis," the note deliberately says: "*hisce*, nom. masc. plur." W. T. LENDRUM.

SCIENCE NOTES.

IN his presidential address at the annual meeting of the Royal Society on December 1, Sir George Stokes announced some of the recommendations of a committee of the council appointed to revise the whole body of statutes. Proposals to increase the annual number of new fellows from fifteen, and the total number of foreign fellows from fifty, were both rejected. But the committee agreed in approving a proposal that the council should have the power of nominating for election, in addition to the annual fifteen on the ground of scientific merit, a strictly limited number of men of very high eminence in other ways, not more than two in any one year, and not more than twenty-five in all.

At the same meeting, the first award of the Darwin medal was made to Mr. Alfred Russel Wallace, "for his independent origination of the theory of the origin of species by natural selection." The Darwin Fund, originally started in 1882, is administered by the council of the Royal Society in accordance with the following recommendations of a committee:

"That the proceeds be for the present applied biennially in reward of work of acknowledged distinction (especially in biology) in the field in which Darwin himself laboured; that the award consist of a medal in silver or bronze, accompanied by a grant of £100; that it be made either to a British subject or a foreigner, regardless of sex; and that it should be conferred at the same time as other medals at the anniversary."

A THIRD and revised edition of Dr. Crookshank's *Manual of Bacteriology*, with additional plates and engravings, will be published this week by Mr. H. K. Lewis.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 4.)

DR. SANDYS, president, in the chair.—Mr. Giles read a paper on certain derivations. (1) *φάτνη*, *funda*. *φάτνη* (byform *πάρνη*) cannot be connected with *πάρημαι*, nor, as Fick suggests (Benzinger's *Beiträge*, i. 171), with *πάθος*, *δόθος*, &c. Nor is the ordinary meaning, "manger, feeding-trough," certain for Homer. If *φάτνη* really meant this, we should expect not *ἐν* *φάτνῃ*—the only form which occurs in Homer—but *ἐν* *τῇ* *φάτνῃ*, as in a fragment of Eubulus (Incert. 17). As we see from K 568, *ἵππους μὲν κατέθησαν ἰαῖσιν | φάτνῃ ἐφ' ἱμῶν*, animals were tied up at the *φάτνη*, whatever it may have been. The original meaning of the word seems to be "halter" or "tether," hence "stall," and in the classical period "manger." From this latter use came the derivatives *φάτνιον*, "tooth-socket," and *φάτνικα λακωνία*, as well as the use of *φάτναι* in the sense of "panels." For similar wide changes in the meaning of words between the Homeric and the classical period, compare the Homeric and the classical use of *ἐμβριον* and *βρόπος*. If this was the original meaning, the root with which *φάτνη* must be connected is **bhendh*, the root of *πείσμα* (= **peuθ-ma*), "anchor-cable," and *πενθερός*, "connexion by marriage" (cf. also Skt. *bandhu*, "relation," and

the English "bond" and "band"). *πρό-ρη*, therefore, represents an original **bhandh-nā*, with the same suffix as in *ποι-ρη*, &c. For the change of position in the aspirate cf. *χρῶν* and *κρῶν*, &c. The Latin *funda*, "sling," is rather to be connected with this root than to be treated as a borrowing from *σφενδόνη*. It represents an original **bhandh-ā* or *bhand-nā* (Thurneysen, KZ 26, 303), and is thus the exact philological equivalent in root-form of the English "band." (2) *μίσω*, *μίσος*; *μισέω*, *μισος*. *μισέω* = **mis-ro-s*, is the exact philological equivalent of *miser*. Both are to be separated from *μίσω* and *μίσος*, which come from a root appearing in Skt. as *mith*. *μίσω* is Homeric and Herodotean, *μίσος* appears only in Attic. Hence it is legitimate to suppose that the verb is older than the substantive. *μίσω*, at any rate, shows no trace of being a derivative of *μίσος*, as *τελέω* is of *τέλος*. The history of the words was probably as follows. From a root **mith-*, with a byform **mith-* (cf. Skt. *vivas* with Latin *viv* = **vivos*), we could have a derivative *mith-io-s*, whence in Gk. *μίσος*, later *μίσος*, just as **medh-io-s* becomes *μέσος*, *μέσος*. From this adjectival form came the verb *μίσω*—cf. *μίσέω* from *μίσος*. The neuter substantive is formed later, perhaps on the analogy of *ἐχθος*. The history of *στυγέω* and *στυγος* is identical; the verb is Homeric, the substantive later. With this root must be connected the English verb "miss" and the prefix in "mis-trust," "mis-lead," &c., which come from a participial form in original Teutonic—**mih-tō-* (Kluge); the Old Church Slavonic *mistl* (= **mith-ti-s*), "revenge, punishment," and possibly Latin *mitto* (old form *mitō*). (3) *Augur*. The first part must be the same as in *au-sper*, *au-ceps*, hence a shortened form of the stem of *avis*. The second part is to be identified with the suffix in *προσ-βυ-s*, Cretan *πρῆς-γυ-s*, Skt. *vanar-gu*, "haunter of the wood," Lithuanian *zmo-gū-s*, "man," and other words discussed by Brugmann in vol. xli. of the *Berichte über die Verhandlungen d. K. Sächs. Gesellschaft der Wissenschaften*, p. 54. The words in the other languages are *u*-stems, and hence we must postulate a change of declension in the Latin word. Whatever the original meaning of this stem may have been, in all these languages it seems to have reached the stage of acting as a vague designation for "being" or "person"; and it seems not impossible that *γυ-ρή* is, after all, only the feminine to this masculine form—*γυ-s*.—Mr. Conway read a paper on "The Origin of the Latin Passive." He held that Zimmer's theory (*Kuhn's Zeitschrift*, xxx., p. 224 ff.) was confirmed by an Oscan inscription which had been recently discovered, and was discussed by Bücheler in *Rheinisches Museum*, xlv., p. 161. Zimmer had shown that the passive inflexion in all the Celtic languages was derived from a form of the finite verb which had an active but impersonal sense (i.e., its subject was the indefinite "they," Fr. *on*, Ger. *man*), and which ended in *-r*. Comparing this with the *r* of the regular Sanskrit endings of the 3rd pl. in the perfect and aorist, he inferred that it was the original secondary ending of the 3rd pl. active; and other evidence led to the conclusion that the secondary endings as a whole, including this *-r* of the 3rd pl., were originally used not only in tenses which had the augment or the reduplicating syllable, but also throughout the verb when it was compounded with a preposition. The *r*-form had been "levelled" out of the verbal system in favour of *-nt* in the European languages generally, but in Celtic and Italic it had remained in an impersonal use and given rise to a passive inflexion. In applying this theory more closely to Italic, Mr. Conway distinguished two classes of forms, the older, or rudimentary, the younger, or developed, passives. In the first the passive *-r* appeared in the place of the *-nt*(s) of the active 3rd pl., as in Umbr. *ferar* "aliquis ferat, feratur"; in the second it was added to the complete forms of the active or middle, as in the regular Latin forms (*regitur*, *reguntur*, &c.). The rudimentary class were of course the most important for the theory, but only some six or seven examples had hitherto been known in Oscan and Umbrian; with most of these the logical object of the action was left unexpressed, and in no case could it be determined whether they properly took an accus. or nomin. The developed passives in Oscan and Umbrian as well as Latin regularly took a nominative. Now in the

new inscription one of the rudimentary forms occurred, from a verb in common use in the active, and unmistakably governed an accusative. It was a direction for the celebration of periodical sacrifices before a group of *iorilas* (nom. fem. plur. Lat. **iorilae*) or coats of arms (dedicated in the temple of Capua on behalf of a clan), *sakriiss sakrafir aut oltiumam kerssnais*, "sacrificiis sacratae sint (more nearly 'sacraverit aliquis'), sed ultimam cenis," "they are to be re-consecrated with sacrifices, but the last of them with a public banquet." *Sakrafir* was the rudim. passive, originally the indefinite form of the 3rd pl. active, of the regular Osc. perf. subj., cf. *sefacid, lamativ*. The same distinction between a "banquet" and a "sacrifice" appeared also on a pair of companion *iorilae* found on the same site. (Bücheler, *Rh. Mus.* 44 (1889), p. 323.) If this interpretation was correct, it proved the originally transitive force of the *r*-forms for Italic. The old legal construction *censetur pecuniam* (Cic. Flacc. § 80) like the Osc. *censamur eitvam* (Tab. Bant.) perhaps showed a trace of this use even in the forms of the developed passive. The inscription contained other points of interest, e.g., the word *messinais* (fem. abl. pl.), which should be compared with Lat. *maximus* as showing the original *e* of the root (Gr. *μέγας*).

FINE ART.

SWEDISH ETYMOLOGY—THE DANISH STONE AGE—DANISH GROUP-FINDS.

Etymologisk Svensk Ordbog, af Fredr. Tamm. Iste Häftet. A.—BÄRGA. Large 8vo double columns, pp 80. (Stockholm.)

Nordisk Archaologi. Stenålderstudier af L. Zinck. 8vo. Kjöbenhavn. Pp. viii. 105.

Kongl. Vitterhets Historie och Ant. Ak. Månadsblad. Stockholm, Oct.—Dec., 1890. Pp. 145-185. "Yxformar från Stenåldern i Ringsjö-fynden," by C. D. Reventlow.

Hypotesen om Religiöse Offer-og Votiefund fra Danmarks forhistoriske Tid. Af Henry Petersen. (Aarb. f. Nord. Oldkynd. og Hist. Pp. 209-252.)

It was in 1769 that the great Swedish linguist Johan Ihre published at Upsala his renowned and still valuable *Glossarium Suiogothicum*, in folio and in Latin. It is now, of course, largely obsolete, and is, besides, so rare that a chance copy costs some 50 English shillings. All have longed for something similar, in the vernacular, about the present four Northern languages, whether on the scale of Prof. Skeat's quarto or the smaller of Kluge's High-German and Franck's Netherlandish. But none such has appeared till this part of Tamm's Swedish, which was issued a few days ago. I hasten to announce it, and recommend it to students of English at home and abroad. As sprung largely from Scandinavia, English will gain much help from every etymological dictionary of a Northern tongue.

Docent Tamm, of Upsala, is well known as a diligent and gifted worker in this field, and many have profited by his published dissertations. But he here comes as a Hercules, determined to accomplish a great task; and so far he has shown himself fully qualified for his undertaking. Cautious and modest, he now and again hits the mark better than his fore-gangers. Of course, he does not expect everybody to accept everything. Here, as elsewhere, we sometimes think we "know better." But the book is a solid and welcome gift, and deserves a large circulation. It is announced to be completed in ten parts.

Of not less interest in another direction are the papers by Zinck and Reventlow. The former is an active digger in Denmark, and at once gained reputation by his *Broncefolket's Gravhøje* (Kjöbenhavn, 1871). The latter is a veteran South-Swedish old-lorist, famous for his museum of stone-age objects from Ringsjön in Skone, the fruit of many years' toil and sacrifice. This

rich collection will eventually be handed over to the Swedish State. The finds have been discussed by him in former volumes of the *Månadsblad*.

In these publications the two scientists come to close quarters with the enemy. My "pre-historic" readers are aware of the life-long conflict in Denmark between the late Chamberlain Worsaae and the still living palaeontologist Japetus Steenstrup on the division of the first age, fixing an early "barbarous-stone" and a late "polished-stone" period. This, in fact, depended on the date of the rough-cut so-called "scrapers" whose use is still under debate. Worsaae and his men affirmed that these "scrapers" were so rude that their chippers were mere savages, and that there was a gulf of ages between them and the "polished stone" population. Steenstrup and his warriors denied the fact, and therefore refused to admit the conclusion. In this violent dispute the fault belonged to the time—which patronised too much theorising, an impatience of unpleasant realities, and an extravagant use of typology, as if the free will and free talent of man were ruled by the same "laws" as dead matter.

The result is that here, as elsewhere in science, a reaction has set in. As might be expected, both these treatises are on Steenstrup's side. They tabulate the lateness of the "scrapers," and bring proofs of no sudden leap in the stone-age, no new mass-colonization, but the same population gradually accomplishing masterpieces in its stone art, and then receiving from abroad bronze-culture elements which it locally developed, as it afterwards welcomed and perfected the great advance into iron. Whether we will or no, we must now admit that the Danish "scrapers" were at least as young as the "polished" pieces, and the ideas of the honoured Worsaae must be abandoned.

Lastly, Dr. Henry Petersen's brilliant essay. It handles a great question. When the remarkable third and fourth century finds were taken from the Danish peat mosses in Slesvig, Worsaae started the theory than all these things—from the gold and silver down to pots and pans and the simplest tools and wooden fragments, whether Roman or Romanised, or first-class Scandinavian—had been hacked and smashed and then tumbled in as an offering to the gods. His great name made the doctrine fashionable, and his followers gradually extended it to all other group-finds, iron, or bronze, or stone age. A minority, again headed by Steenstrup, in vain protested.

Now that the progress of science and the accumulation of large material has permitted cooler examination and wider views, Dr. Petersen, one of the leaders in opposition, has here gathered the many decisive evidences against it. He shows that the Scando-Angles never had this monstrous sacrificial custom, that the peat-moss finds are camp-plunder and the stock of marauders belonging to two or more bodies of the same Danish iron-using nationality, and that such group-finds, as far back as the bronze and stone periods, were hidden for safety by their owners for future use, whether those owners were artisans, traders, or travellers. Most interesting details abound in the course of this reasoning.

Very many are eagerly engaged in these attractive and important enquiries. I draw their attention to the arguments and realities brought together in the above unusually fresh and independent archaeological contributions.

GEORGE STEPHENS.

OBITUARY.

MANY persons interested in art will have heard with regret of the death of the well-known collector and connoisseur, Mr. Richard Fisher. Mr. Fisher's death occurred lately at his country house, Hill Top, Midhurst. He was in his eighty-first year. For two generations Mr. Fisher had been closely associated with the collection of works of art. He was, we believe, one of the original members of the Burlington Fine Arts Club, and he was the intimate friend, and afterwards the trustee, of the late Mr. Felix Slade. He lived in art and for it. He issued for private circulation, about a dozen years since, a voluminous and extremely interesting catalogue of his principal possessions, appending to the list of them a series of notes, both chatty and learned, and printing the volume—which was full of rare ornament—in such a style as to increase its value to the tasteful amateur. Though Mr. Fisher's knowledge of art was varied and wide, his collection was confined chiefly to etchings and engravings. He was a most comprehensive print-collector of the old-fashioned type, now, alas! rapidly disappearing. Rich in such comparative trifles as modern etchings, rich too in Rembrandts, Ostades, and Claudes, Richard Fisher was richest of all in the works of the Italian engravers, from the very earliest craftsmen who produced the *nielli*, down to Marc Antonio, or to artists of even later practice. What will become of his collection is at present a matter of conjecture. Meanwhile, we confine ourselves to regretting the loss of a veteran connoisseur of great amiability, of full information, and of fine taste.

NOTES ON ART AND ARCHAEOLOGY

THE January number of the *Magazine of Art* will contain an article on "The Portraits of John Ruskin," by the editor, which will be illustrated with two portraits of Ruskin as a child, by J. Northcote, and, among others, the portraits of 1842 and 1857, by Mr. George Richmond. In the text, "impressions" are contributed by such friends as Mr. Woolner, Mr. Holman Hunt, and also by Mr. Ruskin himself. Mr. Holman Hunt will write in the same number on "The Proper Mode and Study of Drawing"; and there will be an article on Mr. Brocklebank's collection of modern pictures, with engravings of works by Sir Everett Millais, Mr. W. P. Frith, Mr. Peter Graham, T. Webster, and John Phillip. The paper on Belvoir Castle, the seat of the Duke of Rutland, is illustrated with seven drawings, by Mr. J. Finemore; and Mr. Harry Furniss will contribute a paper on "The Illustrating of Books" from the humourist artist's point of view.

MR. HENRY GRAY—antiquarian bookseller, formerly of Manchester, but now of Leicester-square, London—proposes to issue by subscription *Views of the Old Halls of Lancashire and Cheshire*, by Nathaniel George Philips, consisting of twenty-eight etchings (including five hitherto unpublished) from the original copper plates, mostly engraved by the artist himself between 1820 and 1822. There will be a letterpress description of each plate, written by various well-known authors; and a brief memoir of the artist, by Mr. W. Morton Philips. The work will be handsomely printed on toned paper of imperial quarto size.

THE latest discovery at Rome is that of a series of inscriptions, found on the right bank of the Tiber, near the Prati di Castello. There are in all from 150 to 200 lines, in small characters, consisting of fragments of the Acta of the college of XV viri sacris faciundis. But there are also some separate passages, engraved in fine, tall letters, of the time of Augustus,

which include the following words: "Carmen saeculare composuit Q. Horatius Flaccus."

OUR Indian readers will be startled to learn, from the New York *Critic*, that "the right to explore the site of ancient Delhi [*sic*] has at last been secured to America."

THE Académie des Inscriptions has recommended M. Homolle for the vacant post of director of the French School of Athens.

FROM Messrs. Marcus Ward & Co. we have received two parcels, containing Christmas Cards and illustrated booklets appropriate to the season. The Cards do not show any particular novelty in design or treatment, but they are beautifully printed; and it is satisfactory to be assured that they come, not from Germany or the United States, but from the Royal Ulster Works, Belfast. The booklets have pleased us more. They consist of a familiar text—such as a poem, a hymn, or a fairy tale—accompanied by a series of designs that really do illustrate. Here, again, much of the charm is due to the admirable printing in colour and gold, and the artistic "get-up" of the little volumes. For the monotonies we do not care so much, but the illuminated borders and initials are the finest specimens of such work that we have ever seen in cheap publications. We may specially mention Keble's "Star of the East," with reproductions of Raphael's Madonnas. Coleridge's "Ancient Mariner" has some bold drawings of unequal merit by Mr. C. M. Padday. The illustrations to Dickens's "Christmas Carol," by Mr. Frank Bindley, likewise fail in the figures.

THE STAGE.

WILSON BARRETT AND THE NEW OLYMPIC.

MR. WILSON BARRETT's reappearance has been a theatrical event—the theatrical event, properly speaking—of this December season. He has appeared in his best form, and with a company large and well drilled, and generally of fair strength, and with a new young "leading lady," Miss Winifred Emery, whose talents and whose personality are, to say the least, well adapted to the particular part bestowed upon her in the piece with which, after an eighteen months' absence, Mr. Barrett makes his bow to the London public. Furthermore, the popular and romantic and really scholarly actor comes before us in what is practically a new theatre. Not the "Olympic," but the "New Olympic"—the "New" must never be dropped: it must be kept to the front. For the old Olympic (though it was associated with many pleasant memories of very long ago; though people who are still with us saw Robson there; though I myself, *moi qui vous parle*, have there been under the spell of Miss Kate Terry—the old Olympic, notwithstanding all that, had accumulated a tradition of failure, of dullness, and of disrepute. If the name has been maintained at all, it can only be as a convenient direction to a cabman—as an indication of a place that is known. But Mr. Barrett and the playgoing public must forget "Olympic" as much as they can and must insist upon the "New." The theatre's newness, its skilful planning, its size, its comfort, its wisely popular prices—all that is what must be borne in mind. It has purged itself of its traditions, and begins life afresh. Do I insist upon this a little too lengthily? There

is something in it, depend upon it—a bad name sticks.

"The People's Idol"—the new piece, written mainly, no doubt, by Mr. Victor Widnell, but in which Mr. Barrett himself has had part—is a play of real merit; and, from its humanity, its wholesomeness, and the almost perfect fashion in which it is set upon the stage, one would like to hope for it a very long run. A success, to a certain extent, it is bound to be, but of its thoroughgoing popularity—a matter with which the educated people who read the ACADEMY are fortunately unconcerned—of its thoroughgoing popularity, I say, I am not so well assured. And there shall be mentioned at once the three causes—one or two of them minor faults, one or two of them quite substantial merits—which may conceivably combine to arrest the progress of this worthy drama of the day. The first is that the play wants humour. Mr. George Barrett, whose performance ought at all costs to include something of the comic, is invited to be wholly pathetic. The lack is felt distinctly of that comedy element which proceeds from a joyous or, if you will, even from a cynical observation of life. Am I preaching the necessity, or even the advisability, of the introduction of humour into every work of literary art? Nothing of the kind. Imagine the introduction of humour into Grey's Elegy, or Wordsworth's Ode, or Milton's Sonnets, or into the profoundest of the short stories of Balzac! But at the theatre—and in a play that has four acts, and that lasts all but three hours—it is quite a different matter. The relief of comedy—something more of the relief than is afforded in "The People's Idol"—is certainly to be desired. Again, there is some approach to faultiness of construction in that division of interest between the strike of the workpeople and the love affair of Lawrence St. Aubrey, which occurs lateish in the play. It may be urged that the strike concerns Lawrence almost as much as does his love affair. It may be urged that we are concerned with the whole of his fortunes, with his chivalry, his personality, as Mr. Wilson Barrett represents him. And that is, no doubt, true. But, for all that, we cannot so readily divert our attention from one of his troubles to another; and they come upon him during the progress of the play "not single spies, but in battalions." Thus is the interest not indeed precisely frittered, but yet not concentrated. The third feature which may conceivably be found to tell to some extent against the commercial interests of the piece is a positive merit, and that is the reasonable and judicial manner in which the problem of the strike is treated. When, to gather the average opinion, I lingered for a moment in an ante-room, in the atmosphere of other people's cigarettes, I was informed that the piece was "too argumentative." And I fear that this wholly Philistine British objection may have some weight. The middle class embraces its prejudices, and loves not argument. The lower class—the great residuum who enjoy the courtesy-title of "working men"—hates reason. Now all the treatment of the strike business in "The People's Idol" is thoroughly unpre-

judiced, is eminently reasonable. I trust—with no great sanguineness—that it will commend itself to the public. In the drawing of the principal characters—chivalrous hero, charming young woman, sneaking gentleman, violent and protesting lady—there is no particular freshness of observation; but the writers who, not at all in a spirit of mere compromise, have addressed themselves to the study of humanity as it is affected by a great strike, are capable of excellent work.

And now for the acting. Mr. Wilson Barrett, as the best young manufacturer of the modern type—whose interest in his workpeople is probably considerably in excess of his workpeople's interest in him—gives us a natural and unforced study of character, in a performance often spirited and impressive, and never less than judicious and discreet. Tender and lover-like in his dealings with Grace Duncan, the representative of Lawrence is possibly seen at his best in the scenes with his scapegrace brother, who has been rescued out of a tight place not seven times but seventy times seven, it would appear. Lawrence St. Aubrey's relations with the erring Arthur are depicted by Mr. Barrett like a true observer of life. A little more of tenderness, and the thing would have become sentimental: a little less of natural consideration and kindness, and the truth would not have been reached. But, in the different parts of his performance, with singular skill has Mr. Barrett kept the balance true. Miss Emery has played stronger parts than that of Grace Duncan, whose joys are not those of very high comedy, and whose sorrows are chiefly vicarious. One has seen her in parts that have proved a little too strong for her: one has never seen her in any part that has proved too delicate for her—her great intelligence and sensibility, and her knowledge of the business of her art, make it quite unlikely that that could ever happen. For Grace—a character both gladsome and tender, and essentially young—Miss Emery, with her seemingly spontaneous emotions, is admirably fitted. That Miss Lillie Belmore—in whom, before her departure for America, I recognised great promise—should succeed as well as she did with a part quite out of the line on which one thought she was about to travel, was indeed a surprise. The part of a rather bad young person she performed with decisiveness and *aplomb*. Subtlety—well, perhaps the particular young person here indicated did not want much subtlety. Her badness—at the least, her egotism, her selfishness—very likely was as obvious as her youthful comeliness. Miss Lillie Hanbury played a small part, attractive in its sentiment, sympathetic, though slight; and she made it—may I say, of course?—admirably picturesque. Mr. George Barrett, deprived of some of his accustomed opportunities, did everything which a not very important part suffered him to do. Miss Alice Cooke, Mr. Cooper Cliffe, and especially, perhaps, Mr. Austin Melford, lent useful aid in parts more or less effective; and Mr. Stafford Smith—whose name is, I think, new to me—really distinguished himself in the part of a workman, whose common sense rebels

against the dictation of the demagogue of the moment, who for the moment has been in vogue among his peers.

At a season when there are several good plays to be seen, "A People's Idol" is not dependent wholly upon the circumstance of Mr. Wilson Barrett's return for the interest which it is entitled to claim. Piece, acting, mounting, taken altogether—the occasion is one which the playgoer will hardly think of missing.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

DR. MACKENZIE'S "Rose of Sharon" was given at the Albert Hall last Wednesday week. We have always looked upon this oratorio as one of the composer's highest achievements, and are surprised that it is not oftener heard in London. It cannot, perhaps, be said that Mr. Barnby's choir did entire justice to the work—there was, at times, a lack of fervour; but still, the performance may be pronounced a good one. The soloists were Mme. Albani, Miss Hilda Wilson, and Messrs. Lloyd and Watkin Mills—an excellent cast.

Sir C. Hallé gave his third orchestral concert on Friday, December 12. The programme included Cherubini's fine and rarely heard "Medea" Overture, and the graceful Romanza from "Eine kleine Nachtmusik" of Mozart, charmingly played and encored. Mme. Néruda's rendering of the Beethoven Concerto was remarkable for its purity and power. The performance of Berlioz's *Symphonie Fantastique*, under Sir Charles's direction, can scarcely be overpraised. He displayed unwonted vigour and care; almost every detail of the intricate score came out with wonderful clearness. The "almost" refers to the "Ball"

movement, for which he had only two harps instead of four. There was a much better attendance. But the concert-giver is not satisfied with the support given to his London scheme, and the concerts announced for after Christmas will be abandoned. It is strange that, almost at the same time, Mr. Henschel gives notice that unless a sufficient number of applications are made for the remainder of his series, he, too, will discontinue. This is an extraordinary and, we may add, unprecedented state of things. It cannot be said that there are too many other attractions of a similar kind. The Crystal Palace is the only place where high class orchestral music was to be heard in November and December, and after the Christmas break they are not to be resumed until February. Herr Richter every season puts forward a scheme in which the works of Beethoven and Wagner form the most prominent features, and these names draw the public. It is dangerous to say whether a similar scheme would be equally successful with Sir Charles or Mr. Henschel, but we believe that programmes drawn up according to some guiding principle would produce better results. Why, for instance, should Sir Charles not have given special Berlioz programmes, or have introduced some of the novelties which he produces at Manchester. And Mr. Henschel might, we think, have followed a similar course, say—with Schubert or Schumann, or even Brahms; and of course Wagner. Then, again, have both been wise to exclude the vocal element?

A Symphony in E minor, No. 1, by Mr. E. German, was produced at the Crystal Palace last Saturday afternoon. The work is founded on the themes of a symphony written when the composer was a student at the Royal Academy of Music, so that it is not astonishing to find it somewhat Mendelssohnian in character, particularly in the second and third movements. The writing and the scoring are thoroughly good, and Mr. German may be praised for his clear and unpretentious style. The Finale is full of life and vigour, but on the

whole we like the opening Allegro best. The work was conducted, in the absence of Mr. Manns, by Mr. C. Jung, and the composer was recalled at the close. Miss Fanny Davies gave a really fine reading of Beethoven's E flat Concerto; her phrasing was distinct, and her technique irreproachable. The slow movement was rendered with much feeling. She was received with great cordiality. Miss Fillunger sang Beethoven's "Ah Perfido" with considerable power.

On Tuesday evening the Bach Society gave a performance of Brahms's "Requiem," a masterpiece which they have already attempted three times. The enormous, almost cruel, difficulties of the vocal music must be remembered in criticising the efforts of this choir. In the matter of purity of intonation they deserve high praise, and some of the quiet passages were delivered in an impressive manner. But the quality of tone of the choir is not rich, and the volume of tone in the loud passages was therefore not satisfactory. Moreover, there was hesitancy just where spirit and firmness was most needed; and the basses, too, often dragged. Dr. Stanford conducted most carefully; but we cannot approve of his *tempi* for the opening chorus, the "How lovely is thy dwelling-place," and the final chorus. If the printed metronome marks are correct, he was too slow in all three. The solo parts were well sung by Miss L. Lehmann and Mr. Ffrangcon Davies. The programme included Dr. Parry's "St. Cecilia Ode," which he wrote for the Leeds Festival of 1889. It was conducted by the composer. The choir sang with spirit, and the clever and genial music was evidently much enjoyed. In spite of the name of the society, no composition by Bach was included in the programme. A second concert, however, is announced for February 10, to be devoted entirely to the works of the Cantor of Leipzig. The programme includes the grand Church Cantata "Ich hatte viel Bekümmerniss," and the violin Suite in E to be played by Dr. Joachim.

J. S. SHEDLOCK.

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